

VERMONT'S INDEPENDENT VOICE | SEITCHER'S 11-24-2014 VOL. 25 NO. 03 | SEITCHER@VNT.COM

SEVEN DAYS

FREE

Introducing

BERNIE
☆beat

An online guide to
all things Sanders
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'Run, Bernie, Run'

Vermont Sen. Bernie Sanders
tests the presidential waters
in the all-important state
of Iowa

BY PAUL HEINTZ
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Mobilizing against warming

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A read on Burlington Book Fest

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The way David Macaulay works

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Most importantly, we have a goal of raising a whole lot of awareness and at least \$20,000 for the non-profits that help make our state the best local food scene in the world!

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Health Connect,

The Japanese government has suspended the plug-in of the nation's long, snuffing, leggy and rearing spinal anime health exchange—the rose-stemmy. After countless glitches and releases of dozers upstate, state officials announced Tuesday in Wisconsin that the site will be offline for technical work, reasoning that trying to do it on open code is like ripping a car that's rolling along the road. Most dozers were about the size of a van. Seven days. [OH Message Board](#)

Critics said they want to see plans to secure and protect flows by November 15, when a new open enrollment period begins, and the site is expected to get heavy use again. They stressed its security has not been compromised. Meanwhile, they said, people who need to sign up or complete a transaction can do so by phoning a call center run by Optima, the state's new health exchange contractor.

Also, some Vermonters have suggested creating

problems by one. Check out the hair loss he suffers from. Yes, it's a common side effect of the drug — also an effective one. In the eight months since Ellen's doctors gave her the hormone, multiple testosterone blood test results have been coming back in the upper normal range. "I'm a regular at the gym," says Ellen, who recently lost 10 pounds. "I've never been stronger." She's also a regular at the hair salon. "I've never had so much hair fall out," she says. "I've never had so much hair grow back."

"This is very frustrating," Gillis replies. "This is like the city can't be made to do what we want at the Health Connect."

So what? Hand puppets for a moment?

Gov. Peter Stuenkel has his private senior advisor and troubleshooter Lawrence Miller oversight of the health exchange program. The gov said he's focused "like a laser" on the goal of having a workable site by November 15.



5. **RESEARCH DESIGN**

facing facts



CHECKING IT TWICE

Vermont's highest court ruled the Public Service Board may reconsider its approval of a controversial gas line since it's going to cost 60 percent more than expected.



LANDSCAPE PHOTOGRAPHY

The state's 2000 budget, low-deficit and on-budget, has topped \$200 million — good news, except for the fact that it could cost up to \$6 million. Just \$77 million to go. (The



WILEY

Horatien Mager
While Weinberger
didn't loudly
announce he
was running for
reelection, he let it
slip on a *Free Press*
interview. Very
low key — just
like himself.



WATER CLOSET

Mysterious pollsters have been calling residents to ask about potential continued use of the former Yankee nuclear plant, the *Postcard Herald* reports. Community follow-up

\$625.000

That's the amount the MacArthur Foundation awarded Bolton.



TOP FIVE

doi:10.1017/S0022292411000611

- [illegible]



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Doko is chair of Johnson State's Department of Environmental and Health Sciences.

PLANNING FOR WHAT?

[Dr. Huntington's Changing South End Looks Way Into the Future, September 2] I remember with clarity the excitement that I felt recently, standing still for a brief moment on the opening night of the Art Hop: The South End Arts District, hosted by SEADA member artists and businesses over the past 20 plus years, has emerged as one of the most creative and magnetic arts communities in New England.

The South End Arts District is an outstanding neighborhood and theater space filled with entrepreneurs and artists who have scrambled to obtain workspaces for fair prices. This area has a unique pulse that many organizations and cities vie for but rarely achieve. It is authentic.

Unsurprisingly, the South End Arts District (SEAD) is viewed from the outside as a land of opportunity. A major grant was recently issued by an organization located outside of the SEAD for planning within the SEAD Odd. No crystal ball is required to see that this planning effort will result in higher rents and the requisite blend of bland suburban real estate that already occupies too large an area in downtown Burlington. Shouldn't the great funding be channeled in part to SEAD's efforts in planning process that would assist the organization's artist and business members in continuing to bring even more voices to the South End?

Think and act local – head to the South End Arts District to experience art, innovation and modern acts of creativity. Afterwards, get involved in preserving the qualities of the South End Arts District that are deeply rooted in local involvement and that community members cannot afford to lose.

Save History
1/1/2011

Higley is executive director of Studio Place Arts in Boston.

TINY PROBLEM

It was great to read about the tiny house that was built in Minnesota recently for

the reality television show "Tiny House Nation" ("A Montpelier Design/Build Duo Lands a House on TV" August 26) In a culture that for the most part emphasizes that bigger is better, it's good to see a shift in attitude toward smaller and more efficient homes.

I'm writing mainly to record a few formal errors in regard to your reporting of the actual construction of the house. While *Anatomical* deserves credit for being the one to take on the contractual aspects of the project as well as writing above and beyond the normal call of a contractor to design, manage and build the project, my company, *Stable Chase Design*, was the one to actually build the house day after day, when the *Worms* first called me, until the final crawl of the house. Due to the unique circumstances of the job and an already busy and complicated summer touring, I passed the lead contractor role to Chris [Kiper] and Damian [Taylor] while I stayed involved in the design, permitting, and mainly the on-site build part of the project, spending 16-hour days for the three weeks of the build. I was not involved in the final stage of the project, so there are a few

It's great to be able to partner with such quality folks as Chris and Doreen, especially on a project such as the Watt home, where a unique camaraderie is formed. I just hope that in the future when a project of this nature happens that credit is given where it is deserved.

Will Scheiburn
will@taco.com

CORRECTION

There were two errors in last week's cover story, "The Trials of Vermont Law School." VLS was founded in 1973 — not 1978, the year the American Bar Association gave its approval. John Miller is the assistant dean of admissions, not the associate director.

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- Squid night is a night to get in a good mood.
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[illegible]

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Power(less) Grab



TOM BRADY

Vermont's campaign for lieutenant governor has been billed as the hottest race in this identically cold election cycle. But does anybody really care who holds the largely ceremonial post?

"The reality is the office of the lieutenant governor has virtually no power," admits incumbent Lt. Gov. PAUL SCOTT, a Milford Republican who's served as number two for nearly four years. "I had more power as a senator."

The LG's formal responsibilities are few and far between. He or she presides over the Senate, breaks its ties votes helps make committee assignments and, most importantly, stays alive in case the governor doesn't.

"But," Scott adds, "if you know how to work with people, there are still many things you can accomplish."

Exactly what he's accomplished and whether his Progressive Republican challenges, former Burlington state representative OLIVIA CORREIA, would do more are the questions of the campaign.

"I think the people aren't getting their money's worth out of their office," Cornea says of the \$62,000-a-year, part-time gig. "I think he could be doing a lot more to help address [Vermont's] serious challenges. If I've elected, people will see a much more active lieutenant governor."

Cornea's hardly the first to make that pitch.

Nearly every two-year since Republican BRIAN EMMETT snagged the post for his party in 2002, an up-and-coming Democrat — from PIERRE-EMMANUEL DUBOIS TO STEVE HOWARD to CASSANDRA BAKER — has promised to do more. But so far, voters haven't been convinced.

"I wanted to talk about transferring what office used to be a bastion of action on behalf of the poor and on behalf of workers and middle-class families," says Howard, a former state representative who ran against Scott in 2002 and now heads the Vermont State Employees Association. "But I could have run against down Church Street, and nobody would've cared."

This time, Howard contends, might be different.

"It's the only game in town, so it is going to get attention," he says. "The press is going to want to make it a race because there are no other races to town."

See this column

So what, exactly, has Scott done with the office?

Other than performing his constitutional duties, the incumbent struggles to attract legislative accomplishments, though he says he's helped out in crises

— for instance, when Tropical Storm Irene inundated the state three years ago — and has been "able to open doors and create dialogue." His real strengths, such as "bringing people together and trying to find solutions to some of the issues," don't lend themselves to campaign talking points, he cautions.

"There are a whole host of things that happen on a day-to-day basis that I don't go out and hold a press conference on," he says.

Perhaps the most visible feature of Scott's tenure is what he calls his "Vermont Everyday Jobs Tour" in which he spends a day working at a grocery store, country club or fast delivery company. Scott says he's been pitching in at Kingdom Creamery, Porter Hospital and a St. Albans quarry have provided important intel about how to make government work better for businesses.

THE PRESS IS GOING TO WANT TO MAKE IT A RACE BECAUSE THERE ARE NO OTHER RACES IN TOWN.

STEVE HOWARD

"I wouldn't have ever gotten to know these folks," he says. "And now they feel they can tell me."

But the way Cornea sees it, "It's about it's self-promotion. It doesn't benefit Vermont."

That's not the challenger's only beef. He says Scott has failed to contribute to Vermont's ongoing health care reforms, "doing nothing but spreading uncertainty."

Rather than providing a voice of "balance," as Scott describes his position, Cornea says the incumbent is "providing a voice of us."

Even in his official responsibilities, Cornea says, Scott is lacking. As a member of the Senate's three-member Committee on Committees, the LG plays a role in picking committee chairs. Cornea blames him for appointing SEN. RON HARTWELL, (D-Bennington) — who has said he is skeptical that humans are to blame for climate change — to head the Senate Committee on Natural Resources and Energy.

"There would not be a climate-change dinner sitting at the table of natural resources,"

Cornea says. "That's a wholly unacceptable situation."

Concedes Scott, "I'm sure he realizes there are two Democrats on the Committee on Committees. So when he's pointing a finger at me, he's pointing a finger at all three."

For his second, Those two Democrats, SEN. JOHN LAWRENCE (D-Windham) and SEN. BEN MARRAS (D-Grand Isle) have endorsed Scott. So what would Cornea do that Scott isn't doing?

"I'd be meeting with members of the public. I'd be going around the state, talking about health care. Also, meeting with employers, really chronicling the needs of small, growing businesses," he says.

And in the Senate, he adds, "I would be involved in a wide range of legislation. I would have positions and I would be involved in the process. It would not be hands-off at all."

What does Scott think of these challenges? "I don't know how he can all that well. He seems very aggressive and — we'll see, I've been warned by many that he's going to get very angry," the LG says. "And I keep saying, 'We're not going to do this.' It's just not worth it to me. I'm just going to be me and let my 16 years of public service speak for itself."

Nothingburger King

Nearly a year after Vermont Health Commissioner Eric Gay, Steve Shandley will find yet another setback Tuesday as he attempts to make the federally mandated health insurance exchange work as advertised.

This time, he announced at a hastily scheduled morning press conference in Wisconsin, the site will go dark — perhaps for weeks — while a new contractor works to fix the thicket before open enrollment begins in November.

"I'm focused on that goal like a laser," the gov said.

Of course, Shandley's been saying much the same since his administration revealed last September that elements of the website wouldn't roll out as planned. His luck, it seems, might also need to go to the shop.

With precisely seven weeks until Election Day, Tuesday's announcement could hardly have come at a worse time. It's the latest bomb to drop at the governor's beleaguered Agency of Human Services. Five weeks ago, Shandley fired the agency's secretary, ANNE RACINE, in the personal personnel move of the governor's tenure. Two weeks ago, the commissioner of AHS's troubled Department for Children and Families, OLIVIA YACONICO, stepped

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down — though both he and the governor treated the departure as voluntary.

And at Thursday's press conference, Shanahan effectively sidelined the man responsible for Vermont Health Connect's rollout: Department of Vermont Health Access Commissioner **MARK LARSON**. For months, Larson has reported to **LAURENCE MILLER**, the gov's all-purpose fix-it man. Now, Miller will formally run the show, while Larson tends to the rest of the department's business — whatever that is.

The turned at AHS is like marmos from heaven for the Vermont Republican Party. Only problem is, the state GOP doesn't have a real gubernatorial challenger. It has **SCOTT FRANK**, easily the least impressive major party nominee in recent Vermont history.

Since he's ignored interest in the race while traveling in North Africa, the Pomfret developer and travel agency exec has consistently underwhelmed. His fundraising is anemic, his policy proposals are MIA, his debate performance has been mediocre and his media strategy is nonexistent.

On Monday, he added another problem to the list. As the Burlington *Free Press* **HEATHER BARNES** first reported, campaign manager **ROBERT BARNES**, a former executive director of the Vermont GOP, has left Team Miller, citing personal reasons.

"I've been working high-stress jobs for a long time. Sometimes you realize you're not making as your best and you need to make a change," Barnes told *Free Press*. "I really do believe we have a good team in place, and I think Scott has a good shot."

At Saturday's gubernatorial debate at the Thruway World's Fair, Miller struggled to answer even the most predictable of questions, such as what changes he'd undertake at DCF to protect vulnerable children and how he'll keep young people from leaving the state.

To the former, Miller said he's "not an expert on that" and to the latter, he answered on about how his own kids had come home to work on his campaign and how delirious Shanahan would send messages to someone about something. (Right: None to 24-Year-Old Vermonters Living in Brooklyn, Shanahan's guest? It's safe to come home.)

Miller's assurance that he'd soon release his long-awaited health care reform proposal and begin to make it rising property taxes presented Vermonters candidate **SARAH HALL** with the opportunity to lead the bit of the debate.

"[Shanahan] just criticized Scott for not having details on his platform, and yet we don't have any ideas about how this single-payer health care system is going to be funded and what it's going

to look like," Pelicano said, referring to Shanahan's signature policy initiative. "So I'm wondering right now what's going to come first: Scott Miller's platform or the health care budget finance report?"

Shanahan himself cracked a smile at the remark — and he should. While Pelicano's comparison with Miller at every turn, the two are sure to split the anti-Shanahan vote. Recognizing the opportunity, the governor has taken to name-dropping Pelicano as if the Libertarian is his running mate.

In a sense, he is. Shanahan shouldn't get too cocky, though. Two recent polls showed his lead slimmer than expected. A *Rasmussen Reports* automated poll conducted last month had Shanahan ahead by just 12 percentage points, while a subsequent *New York Times/CBS/NBC* YouGov online survey had him leading by 11. To be sure, both polls had their methodological findings — omitting Pelicano, for one thing — but, together, they send an unmistakable message: A majority of Vermonters would favor a governor who isn't Shanahan.

If only they had a better choice.

Media Note

As we reported last April, the corporate overload of three Vermont newspapers — the *Burlington Free Press*, *Wilmington Recorder*, *Wilmington Journal* and *Manchester Journal* — has fallen on tough times. Back then *New York-based Digital First Media* had just wrapped its wanted digital content center dubbed Project Thundersdome, and laid off 58 employees.

Industry analysts predicted DFM's bridge fund cover was preparing to sell off its papers, but the publisher of the company's Vermont publications said not so.

"Everything you hear about struggles is hearsay," to *Woods* told *Seven Days* at the time. "There is absolutely no truth to any of that."

Sure enough, DFM put 51 newspaper buildings up for sale last month, including the *Recorder*, *Journal* and *Journal* offices. And on Friday, it announced it was open to selling new and old of its 26 titles and 160 news sites.

What does this mean for the newspapers of southern Vermont? Editors of the *Recorder* and *Recorder*, for which I used to work, deferred to *Woods* for comment, but *Woods* did not respond.

Hopefully he'll get back to any interested buyers. ☺

INFO

Updates to Paul's Mondays at 8:12 a.m.

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LOCALmatters

Mental Health Crisis Team Failed to Assist Cops in Eden Suicide

BY MARK DAVIS

It was the kind of scenario that has preoccupied mental health experts and policy makers in Vermont in recent years. On Sunday, September 7, state police found themselves at a big cul-de-sac in Eden with a man threatening suicide, and holding a knife.

On several prior occasions, Vermont officers have killed distraught, armed individuals whom they had been summoned to help. In response, they've been criticized, mandated to undergo mental health training and instructed to call outsiders to crisis scenes. The Vermont Department of Mental Health has funded 10 mobile mental health crisis teams to help police anywhere, any time.

Law enforcement apparently followed the proper protocol in Eden: Dispatchers quickly called for the Lamoille County Mobile Crisis Team, an arm of the county mental health agency, to assist police.

But for reasons they refuse to explain, the crisis team, based 20 minutes away in Montpelier, declined to come. Instead, they offered to meet off floors at Cayley Hospital, presumably to help 24-year-old Sean Francelongo after police had subdued and brought him in.

But that never happened. Troopers tried to talk down Francelongo, who stabbed himself repeatedly with a knife, even after he was shot with a Taser by the town officers who finally said to pay the blade away if you too late.

"It was a horrible event for everyone," Vermont State Police Major Walter Goodland said.

Lamoille County Mental Health Services Executive Director Seth Van Slykman declined to answer questions about the incident, referring inquiries to director of behavioral health Michael Hartman.

Hartman would not explain why his counselors did not respond to the scene. He invoked HIPAA, the federal patient privacy law, and said his agency's practice is to withhold comment about specific incidents.

But others say the team's lack of responsiveness defines its central mission.

"That is certainly not the intention of our initiative — they're all about having the 24/7 ability to respond to scenes," said Rep. Anne Donohue (D-Norfield), who spearheaded the creation of the



crisis teams. "The idea is having them standing right by, helping police, talking to police — that's what we've been working towards. That kind of involvement is really critical when you're dealing with that kind of emergency. There have been so many incidents where the question has been, 'Why didn't police call the mental health crisis folks?' Police did the right thing. They reached out and got a response that said, in effect, 'We're not coming.' Meeting in the emergency room, that's not right, in terms of what we know can make a difference."

Hartman stressed that his counselors have good working relationships with police and routinely visit scenes when summoned.

"It's been really successful here," Hartman said. "The cooperation has been super. We lend of to each other."

Last week, Francelongo's father declined to discuss his son's death in detail, but said police officers tried to help the young man in his final moments. "The police that were here did everything they could," Eric Francelongo said.

When asked about the lack of a response from the crisis team, he said, "You bring up a point that merits discussion." He declined further comment. His son's obituary says that Sean

Francelongo "did everything he could to try to fix himself. Sadly, he lost an impossible battle."

Vermont, like the rest of the country, has in recent years started devoting more resources to treating mentally ill people in the community — in part to cut hospital costs.

Other factors accelerated the push here. Tropical Storm Irene flooded the state hospital in 2011, limiting the number of beds for psychiatric patients. And headline-grabbing incidents in which police killed mentally ill people — including a paranoid schizophrenic with a gun in the Geresh Woods in 2006, an unarmed man suffering from autism disorder shot by a Taser in The Wood (a 2013), and a shovel-wielding man who suffered from delusions in Burlington in 2013 — led to funding for crisis counselors to help police resolve situations without using force.

Vermont's 10 designated mental health agencies receive \$8.5 million a year for emergency services, including mobile crisis teams.

Lamoille County Mental Health Services launched its mobile crisis team in 2013 with more than \$180,000 from the Department of Mental Health. In its most recent annual report, the agency

and it had six full-time members of the team, which provides round-the-clock coverage and often responds to suicide-suicide crises. The agency said those staffing levels allow it to provide "immediate crisis response" and "prevent potential crisis from escalating."

In broadcast media, "Some crisis teams in the past have seen people only in the office or in the community emergency rooms. With the development of our Mobile Crisis Team, we have the capacity to see people in their homes, in the community or almost any other site deemed useful and necessary."

That's how it works in Rutland, according to Mike O'Brien, who runs that county's crisis team. Thanks to an \$85,000 increase in funding this year, his group responds to calls from family members, businesses or police who are managing mental health crises.

When the call comes, he said, they go.

"To me it's a dream come true. We wanted to do mobile crisis for a very long time. We have been so underfunded that we had to talk to everybody in the ER."

AJ Butler, attorney for Disability Rights Vermont, said he has heard of some difficult situations in which a mobile crisis counselor was already with a patient at a hospital when he or she was called to a new crisis — and opted to stay put.

O'Brien instructs workers otherwise. "I told any staff, if you're seeing someone in the ER, you must leave that person," O'Brien said. "They're safe. Someone in the community might not be safe."

It was apparent to police from the initial 911 call that Francaviglia was in jeopardy, he was threatening suicide.

Once inside the home, officers talked to family members and took positions out of direct view of the bathroom in which Francaviglia had locked himself. Eventually, he walked out of the bathroom with a stab wound to his neck and the knife still in his hand.

Francaviglia continued to stab himself. Troopers wrestled with him and eventually were able to break the knife blade away from the handle. By then, an ambulance had been summoned. It took Francaviglia to Copley Hospital in

Montpelier, where he was pronounced dead.

Donahee sits on a legislative advisory committee that oversees mental health policy. She said it should examine what happened in Eden. "I have a significant concern about the degree to which the Department of Mental Health is doing good oversight over the programs that it is funding," Donahee said.

Najjar Goodell declined to discuss Lamoille County Mental Health's response to Eden in detail, but stressed that his agency takes great care in deciding whether to summon counselors

for help. Two lieutenant-level counselors are on call at all times to direct decisions at dangerous scenes, he said.

Still, situations aren't always resolved peacefully. In Danbury last month, a man threatened a gunshot from his home

in the direction of a trooper who had been summoned to the house. A stand-off ensued, and mental crisis workers and police negotiators were called to the scene, but were unable to talk the man into surrendering. He committed suicide.

Police will not bring crisis counselors, who are armed and not in uniform, directly into contact with a potentially violent person. But even if counselors have to wait at the edge of a security perimeter, they can advise troopers, according to Goodell.

O'Brien and his counselors are told to get as close to the scene as police allow given safety.

"That could be sitting in a car with police where they are negotiating, or providing them with information and support," O'Brien said. "I would hope none of you as I would say, I'll meet you at the hospital." There might not have been anything the crisis counselor could have done. But you don't know that? □

The Vermont Suicide Prevention Center has a new website with hotlines, tips and information about preventing suicides. Visit vstpc.org.

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Climate 'Conversation' in Middlebury Preps Activists for Manhattan March

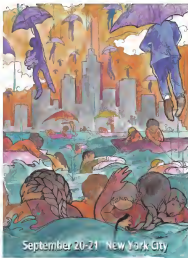
BY KEVIN J. KELLEY

Organizers expect more than 1,000 Vermonters to join 100,000 marchers on Sunday, September 21, as what's being billed as the biggest ever action on climate change. Traveling to New York City by bus, train, van and on foot, members of the Green Mountain contingent will trudge through midtown Manhattan two days prior to a global climate summit at United Nations headquarters.

In keeping with its green ethos, Vermont has long been a hotbed for agitation focused on global warming. It was 25 years ago that Bill McKibben, now a Middlebury College scholar, wrote *The End of Nature*, the first book on climate change aimed at a general audience. In 2006, McKibben led a five-day walk from Ripton to Burlington that helped spread awareness in Vermont and beyond about the escalating threat to the planet from greenhouse gases produced by burning fossil fuels.

The 58-year-old author/activist/academic was at it again last week, warning a standing-room audience at St. Stephen's Church in Middlebury that "we're running out of time" to prevent climate change catastrophes. McKibben noted that carbon dioxide readings for Earth's atmosphere rose last year by 30 parts per million, which he termed "a truly dire accelerated figure." The jump brought the CO₂ load to nearly 400 parts per million — as compared to the 350 ppm that climate scientists regard as a safe level. Referencing that benchmark number, McKibben chose "350.org" as the name for the movement advocating a transition away from dirty energy sources.

In anticipation of the upcoming march, "Students were asking for a roundup of the latest climate news and politics," McKibben explained in a press



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ENVIRONMENT

planned for Addison County. It's supported by major local businesses, as well as by Middlebury College, and opposed by climate activists who argue that the world cannot safely accommodate additional fossil-fuel facilities.

The latest UN report on climate change warns that Earth's surface temperature is likely to rise in coming

decades by more than 2 degrees Celsius — or 3.6 degrees Fahrenheit. Such an increase could have severe consequences for the global environment, Middlebury College physicist Rich Wolfson warned at St. Stephen's. The Arctic Ocean is expected to lose all of its ice for part of the year, Wolfson noted, heating and thermally dropping the 2,000-page report by the U.N. Intergovernmental Panel on Climate Change. "The oceans are contributing to acidity," threatening sea

creatures and coral, Wolfson said, paraphrasing the U.N. report. It also predicts droughts will become more frequent in some regions even as precipitation increases in others.

A University of Vermont study issued on September 12 locates the projected impacts of these global climate trends. The Lake Champlain basin will grow larger and hotter as the forecast offered by UVM engineering graduate student Justin Guilbert, with support from plant biology professor Brian Beckage.

Average temperatures will climb more than 8 degrees Fahrenheit by the end of the 21st century, with Burlington sweating through at least 30 additional days of 90-degree-plus heat by 2100. The study, published in the *Journal of Applied Meteorology and Climatology*, it stresses that annual snowfall totals at six studied ski resorts will decrease by about half over the next 85 years.

Some climate projections, however, are fraught with uncertainty, Wolfson cautioned in his talk at St. Stephen's. And Guilbert and Beckage both acknowledged in interviews that their 85-year forecast for the Lake Champlain basin should not be regarded as definitive. "There's a fair amount of uncertainty in this, especially when taking global models down to the regional level," Beckage said.

In making the case for action to address climate change, it's important not to be "alarmist," Wolfson told the Middlebury audience. There's no firm evidence linking extreme weather events such as Hurricane Sandy to changes in the atmosphere wrought by human activities, he said. And despite the heating of the planet, it's not clear that Antarctica's ice sheet is actually losing ice mass, Wolfson added. The increased precipitation prospects in some climate change models may be adding enough snow to Antarctica's icepack to offset what's being lost to melting, he said.

"Much of what we know is rock solid," Wolfson commented in a follow-up interview. "But there are areas where we're not so sure. It's more subtle than climate activists make it out to be."

Complicating the issue — and perplexing many climate scientists — is the

Girl Power: Why Doesn't Vermont Elect More Women to Higher Office?

BY KATHRYN FLAGG

Two days after announcing her run for a Vermont Senate seat in Windsor County, Becca Baker received a handwritten postcard in the mail that read, "I urge you to end your political ambitions and stay home with your children."

It was a black-and-white reminder that, even in progressive Vermont, female candidates sometimes face an uphill battle. Baker has no idea who sent the note, though she spent some time wondering. Was this a neighbor who was judging her chances? A stranger she'd never met?

A newcomer to politics, the mother of two found herself weighing her own desires, too.

"We all have these inner saboteurs who tell us we shouldn't do things," said Baker. Her worries with children, she said, that saboteur sometimes asks, *Are you making the right choice for your family and your spouse?*

"It's not that men don't weigh that as well," said Baker. "I think they do." But in speaking with other politicians, male and female, she's come to believe that it's "a much stronger barrier for women."

That is one of several reasons to explore

Vermont's relative shortage of women politicians. While Vermont voters head to the polls in November, they'll see only one prominent female candidate for statewide office on the ballot, incumbent state treasurer Beth Pearce. She's running for reelection — for the second time — but Governor Peter Shumlin appointed her to the job. She took former treasurer John Spaulding's place when he left to become Shumlin's secretary of administration.

The scarcity of female candidates, particularly for higher office, points to a paradox in Vermont politics. On one hand, the state consistently ranks at or near the top of all states when it comes to female representation in the Statehouse. Currently, 49 percent of state lawmakers are women, a figure beaten only by Colorado's 41 percent.

On the other hand, Vermont is one of only four states that has never sent a woman to the U.S. House or Senate.



POLITICS

Contrast that with its conservative neighbor, New Hampshire. Two years ago, the Granite State became the first in the country to send an all-female delegation to DC.

Several of the Vermont's largest cities — including Burlington, Rutland and Barre — have never had a female mayor. This year marks 20 years since the state elected its first female governor, Madeline Rorane, and since then no other women have followed in her footsteps.

What gives?

Baker's not the only theory. First and foremost, as a small state, Vermont has a limited number of positions of power and voters tend to reelect people in office.

"Incumbency is extremely strong in Vermont," said Doris Ellis, a Democratic candidate for Senate in Chittenden County. She points out that it might be time for Vermont voters to weigh the benefits

of incumbency — namely, wisdom and experience — against the need for "a fresh perspective."

"It's amazing that we'd do well if we have a mix of both," said Ellis.

Getting that fresh perspective is the focus, in part, of a new group recruiting Democratic women to run for office. Both Ellis and Baker participated in Rorane Vermont, a local chapter of a national organization devoted to training female candidates. The chapter grew out of a conversation among women in politics in the Statehouse in 2003. Baker and Ellis are two of four current candidates from the inaugural class who've elected to run for office.

Director Sarah McGill theorizes that the reasons women make it to the Statehouse, but rarely venture beyond, are both the blessing and curse of Vermont politics. In Vermont, McGill says, "You really haven't seen a sophistication of campaigns that you would see in bigger

states." Meaning candidates, male and female, can land in the Statehouse without mounting major fundraising efforts or outreach campaigns. In small towns, knowing your neighbors and knocking on doors can get you elected.

"That's not the case when you decide to run for statewide or federal office," says McGill. "You have to raise money and get your message to voters instead of the state."

Political savvy isn't the only thing holding women back from higher offices. Self-doubt might play a role, too. McGill says studies have shown that women need to be asked, on average, six times before they agree to run for office.

Those are conversations that Sena Mahoney-Stanak, the chair of the state's Progressive Party, has had countless times with would-be candidates.

"Often the women I'm talking to are highly confident, and highly educated," said Mahoney-Stanak — which makes it

all the more surprising when most tell her, "I don't think I'm ready or qualified yet."

"Men don't usually have those conversations," said Mufson-Stank, who has been recruiting candidates for the last five years. "They aren't the ones who say, 'Here, I need to do more homework on this issue.'"

Rep. Sam Rosten, (D-Tombbridge), points to her own ancestry by way of example. After graduating from Vermont Law School, Rosten recalls, she set down with her friend and mentor, the late Chief Justice, to brainstorm what might come next. Rosten had gotten her start in the political world as an undergraduate at the University of Vermont, interning with then-governor Howard Dean. She worked for Dean after graduation and then moved to D.C. to work on Clinton's Defense Fund and worked on Dean's presidential campaign before running a successful congressional race for a legislature in Toledo, Ohio.

Even so she didn't initially consider herself qualified to run for the state legislature. When she confessed that to Hanna, she recalls, "She laughed at me, and she said, 'Sarah, you've been directing national campaigns, and you think you can't run for the state legislature?'"

Buntan did run — and Hanner was the first campaign contribution she accepted. Buntan beat out her incumbent opponent by just one vote.

"My own experience tells me this, and studies support it: Women are not conditioned to show the same degree of political ambition [as men]," says Brown.

Washington City Councilor Rachel Segal had a similar reaction when she was recruited by the Progressive party to run for office. "My immediate thought was, 'I'm not qualified for that.' Not, 'Do I want to?' Does that work for my family?" she said. "It was just, 'I can't.'"

Stegel ran into other complications once she overcame what she called her "intimidated section." On the campaign trail, she found herself fielding questions about how she'd balance work and family in a way that male candidates didn't seem to get.

What's the solution?

"In my view, on the ladder to

leadership, supporting diversity means that those in power have to actively make way for a different outcome," said Burton. That means, among other things, recruiting, endorsing, and supporting women to appointments on boards and commissions. "All of our leaders right now will say, 'Yes, we support women. Yes, we love to see them in positions of power.' It's still not enough."

And that might mean circumventing the traditional coming-up-through-the-ranks rule.

"The fear that I hear from them is, 'Look, there just aren't enough positions,'" said Bollet. "It is difficult for women to break into that

because there is this unspoken order. There is this assumption of who is next in line."

The effect can be explained

"When little girls don't see themselves represented... it sends a message that, 'Maybe that's something that I'm not qualified to do,'" said Mulvaney-Jurak. "We have to do a better job of putting women up front, because women need to look to that."

In the three decades since her 1984 election to governor, Keras has noticed progress in Vermont. She points to larger numbers of women in the legislature, as well as legislative leadership positions. For a time, women chaired all four of the "money" committees in the Statehouse, heading up Appropriations and Ways and Means in both the House and Senate.

"There are many more role models around," said Martin. And she thinks Vermonters, by and large, no longer balk at female candidates. (The former-writer who chastised Baker might be the exception to the rule.)

"It's no longer. Here's a woman," said Karen. "It's. Here's a legislator."

Even so, Kucin said that 30 years ago, she had higher hopes for the state. She expected more women to follow in her own footsteps as governor, and assumed that more women from Vermont and beyond would be serving in Congress, where female representation currently stands at just 18.5 percent.

Said Kania, "I didn't fully appreciate how long and slow a process this has been." ☐

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BBF LOCAL SPOTLIGHT: POET DIANA WHITNEY

Hit!po! Whirling it by first-liebo based DIANA WHITNEY is a volume of poems that may make you beg for more. This debut from Brownsville's HARBOR HIGHLIGHTS POETRY turns wit and irony and observations clarified by desire.

Collectively these narrative poems chart a woman's experience moving through the landscape of Vermont's north-ast Kingdom and beyond. The book's first sequence of poems begins in Fitchville: a fictional one-pickup truck town located at the intersection of dust and com "stars in the least populated part of the state; the narrator a rural spinster "tired on men like dresses" she recalls. But the speaker's frustrated

significantly soon gives way to poems that admit to a different kind of longing: In "Making babies" she encounters "Lush & her 6-month belly...[and] proud in the tight, bit of her overalls." / One baby love babies / Three babies by winter / I'm falling farther behind" the speaker laments.

In addition to pursuing a young woman moving stealthily toward marriage and family, the poems evoke a love for her with place. Whitney does complex career location. In Maine she writes a caber's dark is "a lake made of blinks." "a fish in the hand is an electrical charge / wet life leeching for water" and you are the "figure of the stalled car / rolled against the moon." More frequently though, Whitney conjures the quiet corners of Vermont, pinning down each season's seasonal beauties. Local readers will recognize the "bees deep" butterflies and "drenched cloud" of May; late summer's "yellow hot apples / blackberry thimble, wild ginger / glazing the cedar weeds" and the pink body of a river sliding ecstatically from the roof "two hundred sounds of deep wet snow / numbing the patch like thunder."



INFO

Whirling it by Diana Whitney. Harbor Highlights Press. 68 pages. \$15. Whirling it! at the Burlington Book Festival, Saturday, September 20, 3 p.m., at the Fletcher Room, Fletcher Free Library, Free.

Reading Ahead: The 10th Annual Burlington Book Festival

BY MARGOT HARRISON

The emphasis is on local at this week-end's BURLINGTON BOOK FESTIVAL, though attendees will spy luminaries from afar, too. Don't miss the 2014 Pulitzer Prize winner for poetry, Brooklynite Vijay Seshadri, on Saturday afternoon.

The BBF's Friday evening opening ceremonies start with a dedication to BATHING PULVERIN in the first new primary house, the PLASTERED FREELANDER. The renowned Vermont kids' author will read from her new memoir, *Stories of My Life*, which attendees can buy a month ahead of its official release date. After fellow children's writer DIANA LEE CRONE delivers a tribute to Putnam, Adrienne Rich's post Chase Twichell — half of a literary power couple with novelist Russell Banks — will take the stage (see story below).

For those interested in new local titles, though, the BBF actually kicks off on Thursday, when Shelleanna WING BUCKS launches releases from four authors, including poet SUSANNE CHAMBERLAIN from *The Hip: A Genetic History of Hip Hop* (in November) (see story page 38). Saturday's busy reading schedule includes the literary

estate writer LAUREN HINES, novelists Jennifer Haigh, political cartoonist Jeff Durringer, novelist and essayist Leslie Jamison, poet and fiction writer Kim Addonizio, and first-liebo poet DIANA WHITNEY, among others. The evening features performances from new publishing imprint CHAMPLAIN BOOKS and for *Mid Season Review*, the new journal of the

WORDS

BURLINGTON WRITERS WORKSHOP

Saturday's programming highlights children's authors and the YOUNG WRITERS PROGRAM's showcase of Middlesex Writers on Stage. Want to publish yourself or others? Come "Learn From Our Digital Adventures (and Misadventures)" with the folks from the CHAMPLAIN COLLEGE PUBLISHERS INITIATIVE.

The day also offers more for poetry fans, including the NER's own LILIANA KERRY and New Hampshire State Poet Laureate ALICE PROULX. Lovers of Lowcraft can geek out at a panel discussion called "Fantastic Vermont," presented by BEEK HAMILTON STARR and featuring local genre writers. >

INFO

burlingtonbookfestival.com

POET CHASE TWICHELL HEADLINES THE FEST

BY JULIA SHIPLEY

When it comes to poetry, Chase Twichell is versatile and thorough. In addition to publishing seven full-length poetry collections, she has taught poetry (at Goddard College, Princeton University and Warren Wilson College, among others), she's translated poetry (a collection by Bengali poet Rabindranath Tagore), and she's published other poetry (in 1998, she founded *Atlantic Press*, now a subsidiary of Copper Canyon Press). Last but not least, this week Twichell is headlining the BURLINGTON BOOK FESTIVAL.

Fans of Twichell's most recent collection, *Horas Where the Amers Should Have Been Now* and *Selects Poems* (Copper Canyon, 2010), already know how intricately she weaves the subject of human loss. She describes it alternately as something that can be "folded away in sadness" (the something newly washed, "as an emotion that can be worn on the 'vertical face' of a stage elderly parent, and as a 'country' / to which we return and return, / but in which we cannot live.") These human emotions and other temporal conditions



INFO

Chase Twichell gives the Burlington Book Festival headlinin'g reading on Friday, September 19 at 8 p.m. (after the conclusion of the first performance Putnam at 7:30 p.m.) at Fletcher Free Library, Free.

— what Adrienne Rich described as "Weather abroad / And weather in the heart" — are Twichell's specialty. A quick scan of her poems' titles — "Northern Lights," "Snow Light," "Waterless and Ice," "The Following Lights," "Clouds and Water" — evinces Twichell's interest in the phenomenal world. Though it's too reductionist to say the writer's nature poetry, a reader will discover in all her poems an endeavor to confront and verify nature's shifts and intricacies.

For example, in "The Candon Tree," the speaker explores a memory of being a 10-year-old girl staring at a maple tree surrounded with dozens of latex condoms. "[W]as it beautiful, caught in that dirty floral light, or was it an ugly thing?" she asks.

In "Snow in Goodland" the poet investigates another durability, observing, "it's hard to tell / the dots of late spring snow // from the apple blossoms / the dead from the living."

A student of Zen Buddhism, Twichell describes herself as a "Zen Yankee candle." In "Snow globe of Vermont," from her latest collection, Twichell's readers will find many of the signature elements for which she

JULIA SHIPLEY

CHASE TWICHELL: © JON

TALKING EMPATHY WITH ESSAYIST LESLIE JAMISON

BY MARGOT HARRISON

When news the last time someone interviewed an essay to you as an argument whinger, or the cyber equivalent? Leslie Jamison, who will read on Saturday at the **BURLINGTON BOOK FESTIVAL**, writes hybrids of memoir, reportage and contemporary that inspire just such fervent endorsements.



"Write, woman? Or write pain? Here's an absolutely

brilliant essay," begins the post on an online women's forum that introduced me to Jamison's work. A click brought me to "Grand Unified Theory of Female Pain," a piece published last spring in the Virginia Quarterly Review and included in Jamison's collection *The Empathy Exams* (Graywolf Press, 2014).

That essay delivers exactly what it promises: "We see these wounded women everywhere," begins Jamison, then branches into a history of real or fictional women whose agony has yielded aesthetic dividends — ranging from Dickens' Miss Havisham to Ann Dufferin to Jamison herself (a boyfriend once called her a "second-differ" she admits).

There's nothing new about the observation that art is full of women suffering beautifully, or that female artists who describe their own suffering tend to get attention. In fact, it's such a painfully familiar trope, Jamison writes, that it has generated a backlash from those who prefer to tout their toughness and keep tongues in check. "They are wary of melodrama, so they stay snide or clever instead," she writes. But what if some of that pain is genuine? What if shutting out pain means shutting out feelings?

Jamison — who's also a novelist and contributes frequent columns to the *New York Times Book Review* — doesn't have easy answers to those questions. But she keeps posing them throughout

INFO

Leslie Jamison reads at the Burlington Book Festival Saturday, September 20, 10-11 p.m. at the Fletcher House, Fletcher Free Library, 700 S.

The Empathy Exams. The title refers to the medical school evaluations in which she stood to play a standardized patient, grading and students on the empathy they displayed when confronted with fictional problems. But how much empathy do people really need to help others? Does emotional sensitivity always and compassion, or can it get in the way?

These questions come up again and again, whether Jamison is writing about obsessive ultramarathoners, cancer, an assault she experienced in Nicaragua, or a support group for people who believe their bodies are crawling with germs. Throughout, she insists on the importance of not distancing ourselves from other people's pain — even as we acknowledge that we'll never fully grasp what they feel.

In a phone interview, the Brooklyn-based writer tells *Seven Days* she's working on another essay collection and a "book-length memoir-hybrid cultural history about addiction and recovery."

SEVEN DAYS: Is there any special reason to write about empathy now, at this point in our cultural history?

LESLIE JAMISON IN 2013

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Dancer Polly Motley Takes Up Residence at Helen Day Art Center

BY XIAN CHIANG-WAREN

Art comes off the walls of the Helen Day Art Center's East Gallery this month with an exhibit that is anything but stationary: "In No Time: A Retrospective of Ideas in the Choreography of Polly Motley" is a largely improvised dance, video, sound and set/installation that will develop in twice-weekly performances from September 19 through October 29. It will be open for public viewing during several gallery hours.

"It's the first time we're bringing performance into the gallery as installation, as a normal, exhibition-length show," says curator RACHAEL MOORE. "It's a new perspective."

"It's not that it hasn't been done before," she adds, noting a general trend of performance-based installation. Motley herself has danced through Helen Day's grounds — and on its roof tops — in just events "that it is not usual to have a performer occupy the gallery for a long longer exhibition," Moore says. "It's fresh and current, and the way Polly does it is different."

"Different" and "not usual" are certainly words one could use to describe



POLLY MOTLEY'S art. The critically acclaimed contemporary dancer and choreographer, now 64, has been dancing since she was 4, the studied classical ballet and jazz dance throughout her childhood. But by age 18, Motley recalls, she knew her heart was in contemporary and experimental dance.

"I was trained in some very classical and formal disciplines," she says. "But then, in the late '60s, early '70s, feminism was happening, the world was changing, and along with it came radical forms of performance and installation art and video art. So the work I do now is

so influenced by various genres of performance and video and installation art as by [classical dance]."

On one occasion, for example, Motley and her collaborators took over the NEW ARTS GROUND in Merriville with a three-hour piece titled "Critical State." Movement artists simultaneously performed in different rooms, sound, lighting and sets were highly stylized, and video monitors captured, and distorted, all the action.

"Everything I do these days is multi-creative," Motley says. Since moving to



Vermont in the early 1990s, she's formed tight artistic bonds. On the program of "In No Time" are longtime friends and collaborators including Vermont dancers PAUL DEANOW and WILSON BOWMAN, composers DIANE CLUTE and JONATHAN, and video artist HOLLY DAVIEL, who is Motley's life partner.

Seemingly similar to "Critical State" will unfold in the East Gallery over the next four weeks, but it's hard to say exactly what. For one thing, Motley points out, everything is important, and just

Chase Twichell ✎PZ

is admired: her clean, uncluttered lines, her elegant nodding with damage and mortality, her playfulness and persistent inquiry.

Seven Days recently caught up with Twichell, who lives with her husband, the novelist Russell Banks, in the Adirondacks. As the past dashed from one appointment to the next, we passed three questions:

SEVEN DAYS: Do you bring drafts of poems to the breakfast table and solicit your husband's feedback?

CHASE TWICHELL: No. Neither my husband nor I shows anything to anyone until we're really far along in a work and know where it's going. Truly when I am snuck and I can't think of a way to improve it will I share it with him, and he'll tell me if it seems blurry word-wise or rhythmically off. And when he's stuck, I offer the same for him with his stories and novels.

SD: Your work encompasses two seemingly contradictory poles: You have poems that are so casual and so truly thrillers and bad movies,

and then you have poems imbued with the raw feeling of standing alone outside, observing the world around you. And yet, the way your books are structured, all the poems are side by side suggesting it's all one thing. Are you deliberately suggesting these are all different facets of the same thing?

CT: Yes — the way I see it, it's all one big, interrelated, interacting organism. What occupies me most is the collision between the human-made crucians and the natural world. I am very disturbed about our growing ecological crisis. I'm in love with the beauty of our world, and I am enraged with our damage to it, but you have to figure out how to accommodate both. I am a Buddhist and have been for 20 years. I guess I refer back to [Shunryu] Suzuki [a Zen Buddhist teacher], who was asked, approximately, "What is the reason for suffering and damage and destruction and war, etc., etc?" And his answer was, "No reason."

SD: What are you working on now?

CT: I've been working on this [poetry] book for five years, and it's not going where I thought it was going,

so I'm stepping aside to recognize what it wants to be. I'm still writing poems. I still keep a notebook, I read a lot. And I've always wanted to learn how to dance, so now I am, finally. I just learned to drive a cylinder using a working point perspective. This is cool! ☺

"SNOW-GLOBE OF VESUVIUS"

*I live on the flank of Vesuvius, in Pompeii
Each day the sky fills with lighters,
Smolder, prepare to power
Aggliter whether starving or still
(The old ones react,
the new ones who come what)*

*Everyone knows there's more than one
kind of consciousness. Everyone knows
that in the snow-globe of Vesuvius,
the "new" is really old —
each time, the volcano buries the town*

*Would you meet me in a world like that?
If not there, where?*

the dancers' movements, but the sound and video, as well (though some pieces have gender-neutral structures—in the form of scores or set elements, such as a ladder).

"The video and the sound artists have a set batch of information from which they draw, but how they put it together is different every time," Motley explains. "There are various kinds of collected acoustic and electric sounds that the sound guy will draw from, so he's not walking in with nothing and Motley has images that she's organizing those based on what's happening in the moment—whether the dance is vigorous or quiet, what the sound guy is doing. The people are all listening to each other and paying attention to each other and responding to each other."

IT'S THE FIRST TIME WE'RE BRINGING PERFORMANCE INTO THE GALLERY AS INSTALLATION, AS A NORMAL, EXHIBITION-LENGTH SHOW.

RACHEL MOORE
HELEN DAR ART CENTER

Though "In No Time" is subtitled "A Retrospective of Ideas," Motley insists that the piece is an ever-evolving and forward-moving creative process, not a lookback.

"I feel like the retrospective has already happened to a result of preparing for this," she says. "And now it's clearer about what the ideas have been, and we're making new work based on it" (E).

Contact: am@sevendaystv.com

INFO

In No Time: A Retrospective of Ideas is the Choreography of Poly Motley. Friday September 10 through Sunday October 10 at the Helen Dar Art Center in Stowe. Opening performance Fridays 6 p.m. movement installations Saturdays 11 a.m. to 1 p.m. Initial 1000 per hour. Tickets: \$10 to \$15. helendart.com

Leslie Jamison @ 1/23

Does it have anything to do with the internet?

LESLIE JAMISON: The internet and internet culture make this rapid-fire relation possible, where we're sharing our lives to other people, taking in news about the world and other people's lives at a high download rate. Sometimes it does feel much more superficial... I was teaching an essay writing course when the Boston Marathon bombing happened, and at least five or six students independently said they wanted to talk about the believability of that sympathy [expressed online]. It was really struck by this kind of group consensus that my students had about that hollow digital empathy.

SD: You wrote recently in the *New York Times* on the question "Can a Book Ever Change a Reader's Life for the Worse?" ("Weekends + September 6). Do you think that's an important possibility for us to consider, even at book festivals?

LJ: Having books can start to feel like an end in and of itself, but there are certain social contexts where that can be limiting or purifying or clarifying. Not necessarily that books can be destructive, but we should ask how an engaging with that book is the beginning, rather than a total experience? How can this book catalyze certain kinds of behavior? We should always be staying alive to what our experience is with books in our larger lives (E).

Contact: margot@sevendaystv.com



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The Inaugural Vermont Design Week Embraces Old School and New Tech

BY AMY LILLY

Aside from the Architecture + Design Film Series at BURLINGTON CITY ARTS and the **VERMONT MUSEUM OF INDUSTRIAL DESIGN** in Waterbury (architect **NATHAN MULLINS** collection of well-designed objects), Vermont doesn't offer many programs for the public to consistently witness good design.

That will change beginning Monday, September 22, with the launch of the first **VERMONT DESIGN WEEK**. Comprising a series of events featuring local talent, it's been organized on a volunteer basis by the Vermont chapter of AIGA (American Institute of Graphic Arts), the professional organization for designers.

Headlining the planning is former chapter president **MICHAEL JAGGER**, who designs Efficiency Vermont awareness materials at Vermont Energy Investment Corp. Hobbs explains that graphic design used to be limited to "setting type and creating printed material." Today, the profession includes web design, environmental design (e.g., campus signage, exhibit design and other directional concerns in the built environment) and 3-D contributions such as trade show booths and product packaging.

Ironically, the first of the week's events to have sold out are two old-school printmaking workshops at **VERMONT HOUSE**. Participants will write a haiku—a Japanese poem they'll collaboratively compose on the spot—and print it by writing and taking sand-and-wood type.

Leading the workshops is **JEREMY HARRINGTON**, AIGA-VT graduate for the past year and the principal of **MAAS**, a Burlington-based design firm specializing in shaping green product-makers' online presence. "All of the designers today are so tech-driven," comments Harbison. "I grew up in an era when people were just transmitting to that. The workshop will be a throwback to a part of our graphic design."

Hobbs, conversely, will moderate an event that looks beyond the traditional reach of the profession. "Designer as

Entrepreneur: A Panel Discussion on Growing Up and Selling Product" features six young local designers who have successfully launched retail businesses.

Among them are **AMBERLEIGH BUCKLEY** of **SCOTT'S MONTE PAPER**, who sells her strikingly simple, mid-century-evoking cardstock designs online, and **CATHERINE GIBBNEY**, whose **THINK YOURSELF SHOP** sells simple

objects, according to Harbison. And their hub is Burlington, arguably in **BARBARA HENRIE** at 47 Maple Street.

The Bird House, as it's known, is having a mid-Design Week open house. The evening event will allow the public to see what designers do and how their workplaces look. (One hour they need to fever-architect-designed furniture.)



Open-house coordinators **EVAN BOURGESS** and **JOAN PORTMAN**, founders of **VERMONT OPENINGS**, invite visitors to explore their office and those of a dozen other Bird House designers and entrepreneurs, and then move to a third-floor common space for drinks, presentations and product demos.

One product attendees will get to try out is the October 1st, a 3-D virtual-reality headset developed by Bird House resident **DAVID**. The goggles, to be released in May 2015, will allow architects and their clients to experience a space before it's built. The invention placed third in Time magazine's list of 2014's top 10 gadgets; Apple's new iPad took first.

Oxbow will likely display its latest infographic, "Monomemo vs. Monomemo," which Middlebury College graduate Deutch and Portman designed for the DC-based nonprofit Center for Food Safety. The infographic summarizes how the Monomemo food killer functions,

to which the company's genetically modified seed is immune, has dominated midwestern and its dependent, monarch butterflies. The project is slated to correspond with Vermont's legal effort to require GMO labeling on food products.

That use of design — to motivate people and change cultural attitudes — is something Vermont's best-known designer, **MICHAEL JAGGER**, would surely approve. AIGA-VT will award Jagger its first Fellow Award at a final celebration at **ARTWORK**.

Co-founder of JDEK Design is a quarter-century ago, Jagger worked with major clients from Barton Beach resorts in Niles to Microsoft. He's been honored not just for his design leadership, says Hobbs, but for "his mentoring, community building, advocacy and job boss work" for many are organizations.

Deutch comments that the "legendary" Jagger, who also cofounded Karna Bird House, "worked with Karna at the inception of the sport and helped define and shape the snowboard culture." In a promotional video for Jagger's latest activities, called **SAVANTHUS OF UNBROKEN**, Jagger expresses that the collective's aim is to "create culture through really brilliant design."

AIGA-VT will pay tribute to other local talent with its inaugural Vermont Design Awards. Winning work, chosen from more than 260 member submissions, will be displayed at the Karna Bird House Gallery all week and honored at an opening reception there.

Hobbs hopes Vermont Design Week will raise everyone's awareness, not just of AIGA's local chapter and the slew of local talent, but of design itself. "It's everywhere and everywhere," comments the veteran, who designed Olive Garden's logo in the 1990s. "It's one of those things we don't give a lot of thought, but it's a luxury part of our lives, even in the smallest things." ☐

Contact: mlj@seventhdayvt.com

INFO
designweekvt.com/venue 252.626.1206

WAITING FOR BABY

BY JAI GRANOVSKY



IT WAS MORE DIFFICULT, IN THE NEW RULES, BACK IN CALIFORNIA, WITHOUT REWARDS, LOOKING OVER MY SHOULDERS.



BUT WHAT REALLY MATTERS ARE THE TWO I WAS FINALLY GOING TO MEET SHIRAZ!



HEY THE PRINCESS OF POWER



HEY THE PRINCESS OF POWER



Dear Cecil,

I keep seeing a stat saying Americans are eight times more likely to be killed by a police officer than by a terrorist. How does this data break down into black, white, Hispanic and Asian American?

Eric Ward



I was hoping you'd ask.

To hear some in the media talk, the racial breakdown for Americans killed by cops is a deep mystery. While the FBI publishes annual statistics for "justifiable homicides" by law enforcement, the race of the victims isn't publicly available. In the wake of the Ferguson killing, nobody seemed to know how you could find out.

Vox.com, showing more enterprise than most, learned the FBI compiled "Supplementary Homicide Reports" providing additional unpublished info, including race, about data "sketches" — the FBI's grotesque term for all justifiable homicide matters, suggesting anyone killed by a cop is statistically guilty.

You obtained the report for one year, 2012. The FBI's data show that 32 percent of the folks killed by officers in 2012 were black. We wrote, while pointing out that black Americans make up just 13 percent of the U.S. population.

What's more, black people accounted for 42 percent of those "not attacking when

killed, not killed with rifle or shotgun." In other words, police used handguns to kill nonattacking blacks far out of proportion to other races.

We noted that people interacting with the U.S. criminal justice system were disproportionately black, which surely is key to understanding what's going on here. However, when readers chided on a link presumably expanding on this notion, they arrived at a Vox video titled "The Nation of the US Criminal Justice System in 30 Charts."

Let's stop right there. To start with the basics:

- While the FBI doesn't publish the racial breakdown of people killed by cops, the information is obtainable if you know where to look. It's kept in the National Archive of Criminal Justice Data, a public website maintained through the University of Michigan. The FBI's supplementary Homicide Reports (SHRs) are available from 1976 to date.
- As Vox rightly notes, the SHRs aren't entirely

trustworthy. SHRs are voluntarily submitted to the FBI by local jurisdictions, and the completeness of the data has eroded. So compilers over time must be viewed critically. One thing jumps out: When you start browsing The number of justifiable homicides by law enforcement officers (hereafter JHLEOs) has been surprisingly steady over the years, fluctuating between 300 and 462.

There were spikes around 1980 and again in the early 1990s, possibly reflecting jumps in violent crime in those years. Then again, we seem to be in a mirror-image race (there were 426 JHLEOs in 2002), even though violent crime has dropped.

- Another striking phenomenon is the massive drop in the percentage of black people among those killed by cops: From

76% to 1984, exactly half of JHLEO victims (567 of 1,140) were black. The trend since then has been down for the most recent five years available, 2008-2012, it's about 39 percent.

Since you asked, the number of Asian and Native American victims is low, actually in the single digits per year. Hispanic JHLEOs show up in the SHRs only from 2003 on, and fluctuate in the range of 15 to 19 percent. The Hispanic fraction of the U.S. population is 13 percent.

What do we conclude from all that? Black people disproportionately are killed by cops in disproportionate numbers, and are more likely to get caught up in the criminal justice system. Is that direct evidence of racism?

Not necessarily. It may simply mean there's more violent crime in black communities.

Black people account for a disproportionate share of arrests for violent crime — 18 percent, 49 percent of murder arrests, 55 percent of robberies, 34 percent of aggravated assaults and so on. Does that reflect unfair targeting by police? Not likely. According to a Justice Department study, 47 percent of murder victims

between 1993 and 2008 were black, and 91 percent of black victims were killed by other blacks. Nobody can seriously claim those numbers were cooked.

Conclusion: There's a lot of violent crime in black communities, and thus presumably a lot of police activity. It stands to reason that, the more times people with guns are sent into a community looking for other people with guns, the more violence will result. It's not necessary to implicate this to racism.

Look again at the trend. In 1978, black people accounted for 52 percent of murder arrests, 47 percent of murder victims, and 53 percent of JHLEOs. In 2012, black people accounted for 49 percent of murder arrests, 46 percent of murder victims, but just 39 percent of those killed by cops.

Are those horrifyingly large numbers? Yes. But is all this violence unrelated to historical discrimination? Hardly. Are some cops racist? That's certainly one explanation for Vox's revelation that 42 percent of non-attacking people killed by police bled from fire and black. Is the fact that, overall, 10 percent of people killed by police are black in itself evidence of racist cops?

I'm not saying such evidence can't be found. But that's not it.

INFO

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Molly Readies the Walking Papers

Do you know he's called twice while we were in the bar? He wanted me to pick him up some beer. I mean, what is up with that?"

My roommate was turned in her seat, talking to her two friends in the back. We were housed for Saint Michael's College. All three of these girls were vivacious — even after a long night out on the town.

The last time I was vivacious was at some point during the Carter administration, and even then, not so much. I understood what George Bernard Shaw was getting at when he reportedly said, "Teeth is wasted on the young," but I didn't buy it. I think George had stumbled to aid gay syndrome, a malady I fought off daily.

"Molly, you're hot, like, angry," said one of the speaker's friends, a tall girl who was simultaneously texting, she stopped, stuffed her phone back into her jeans — no easy task as they were soaked right — and leaned forward, gently placing a hand on Molly's shoulder. "This isn't working for you, girl," she commented. "Yes, yes, get to do something. All of our senior year is ahead of us."

Molly shook her head and nodibly sighed. She had lively green eyes and wavy black locks, which, with the finest delay, schooled the movement of her head. "You know what he said the first time he called? He was like, 'You out with your girls again tonight?' Like he's proud or something."

The tall girl smirked. "You should have said, 'Yeah, tonight and every night.'"

I mean, does he get to keep, this, take on you? You and Brad have been seeing each other since, like — what? Was it ever euphemism year?"

IF THE RELATIONSHIP AIN'T WORKING, WHAT DOES IT MATTER HOW GOOD-LOOKING THE GUY IS?

"But he's, like, so pretty," the other girl chimed in. "You got to admit that, Darlene. The guy is a certified hottie!"

Darlene was having none of it. "That's neither here nor there. Kinky. First off, our girl Molly, she's a super-hot — she can get any guy on campus she wants. Second, if the relationship isn't working, what does it matter how good-looking the guy is?"

"He never arranges our dates," Molly countered, basking the lot of grievances, a la Martin Luther and his Ninety-Five Theses. Actually, not so apt an analogy, I mentally reconsidered, to apply to a girl arriving at Catholic college. "It's always me who has to figure out where we're going, and then — more often than not — he expects me to pay. Dude never once picks up the check."

Molly. He's old-school, but Molly's last complaint prompted me to enter the fray. "You know what I think? I said, as we approached the entrance card for St. Mike's. 'It sounds like you've reached the stage in your life where you need a man, not a boy.'"

"Bingo!" Darlene said with a laugh. "Being fraking-oh. Listen to our cabbie, Molly. The man knows what he's talking about."

"Really, I know he's right," Molly acknowledged. "And the thing is, I'm pretty sure where it came from. You see, I've hung out with him and his mother. She's consistently like, 'Oh, Brad — you know I'll always take care of you.' I mean, I'm an only child, too, but my parents didn't, like, could be. Do you know that Brad expects me to make his frigger bed for him? It's embarrassing to admit, but it's true."

I said, "You know, parents who baby their kids are not doing them any favors. They're creating people who don't know how to function in the world. It's actually a real problem. I would even call it a subtle form of child neglect!"

Kinky said, "I agree with you, sir, and I am a peck napper. And I think neither do this much more with boys than with girls."

We came up on the campus, active again after the long winter dormitory Poetic type that I am, I've been known to compare the annual campus and groups of our local college students to the movement of grazing herds across the savanna. Going with the analogy, I guess that makes me a lion, or maybe a Maan herder. Either way, these students are essential to my livelihood and, every year, I welcome them gratefully to the giant watering hole that is Burlington Study Hall, spend a lot of money in town and take plenty of cash — such is my advice to them.

"You girls being in the 300s this year?" I asked now turned onto a campus, knowing that a lot of the seniors live in the 300 units. For some reason unknown to me, the 100, 200 and 400 townhouses are grouped together, while the 300s are located on the other side of campus. All of which is valuable information for cabbies and pizza-delivery guys.

"Naps, we're in the 300s and the 400s," Darlene replied. "I guess you really know your way around the campus, doing what you do."

"Yep, that I do," I said with a smile. "So here's the question," Darlene put it to Molly as we pulled to a stop. "Are you going to hang with us, or are you going over to Brad's?"

"That's an easy one," Molly replied. "I'm hanging with my girls."

"You know you're going to have to sit down and have a talk with the boy. You can't put it off forever."

"I know, Darlene. I know."

I felt for the girl. This is not a talk anyone ever wants to have, especially when the relationship has been long-term. It's seriously painful for both parties, longer as well as danger. After my college girlfriend sat me down for that talk, I cried for about a week. The fact that the writing had been on the wall for months hardly helped at all.

"But not tonight," Molly added. "Not tonight!" ☺

INFO

Hackie is a twice monthly column that can be found on www.vermontpost.com. To learn more, email hackie@vermontpost.com.

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The crowd went wild Saturday afternoon as Bernie Sanders ascended a makeshift plywood stage at the Sauk County Fairgrounds in Baraboo, Wisconsin.

While the independent senator from Vermont yodeled and waved, two men standing 30 yards to his right initiated a chant that quickly spread through the rows of folding chairs to the bleachers in the grandstand above.

"Ban, Bernie, run! Ban, Bernie, run!" Sanders had come to the Badger State to headline the 18th annual Fighting Bob Post, where thousands of disfranchised progressives gather each year to honor the legacy of Robert M. La Follette. A liberal firebrand and renowned orator, La Follette represented Wisconsin in the U.S. Senate before waging left-wing

campaigns for the presidency in 1924 and 1928.

To John Nichols, staff writer for *Wiscourse* and the *Nation's* Washington correspondent, the similarities between Sanders and La Follette are unmistakable.

"They had to fight their way in," Nichols says. "It wasn't like someone in Washington said, 'Yeah, we'd like to see them in the Senate.'"

More than a few of the bearded and bespectacled "wise warriors" at the fairgrounds Saturday said they hoped Sanders would follow La Follette's lead and set his sights on the White House.



Fight Bob Post, Baraboo, Wis.

"We're encouraging him to run in order to broaden the scope of the debate," said Madison activist Nate Deters, who handed out "Run, Bernie, Run!" pamphlets at a booth sponsored by the Democratic Socialists of America.

It looks like Deters could well get his wish.

For nearly a year, Sanders has been dropping increasingly subtle hints that he might run for president in 2016. Though he says he won't make up his mind until after November's midterms elections, Sanders' frequent visits to the early presidential primary and caucus states of Iowa, New Hampshire and South Carolina speak volumes.

"I think he'll run," says David Vigen, who spent 34 years covering the Iowa caucuses for the Des Moines Register and now directs the Paul Simon Public Policy Institute at Southern Illinois University. "Look, he's not going out to Iowa all the time because he's looking for a vacation or something."

Indeed, as soon as he finished his remarks in Rainbow, Sanders was scheduled to drive southwest to the HERSHEY store to hold two days of town hall meetings in Dubuque, Waterloo and Des Moines.

What for?

"It's to get a sense of, A. Is there the interest in Iowa for a strongly progressive agenda?" Sanders told *Seven Days* last week. "B. Is there a willingness on the part of people to become actively involved in a grassroots campaign?"

At the Fighting Bob Fest, at least, it seemed like there was.

For 45 minutes, Sanders' audience of hard-core activists clung to the senator's every last shouted word. They cheered at his calls for single-payer health care, college affordability and a "massive" federal jobs program. They booed at the mention of big banks, hedge fund managers, and Sanders' ultimate enemies: the industrialists and GOP mega-donors David and Charles Koch.

Control of the speech was a partial recreation of the Libertarian Party's

platform of 1980, when David Koch ran as the party's vice presidential nominee. Among its "crazy, wacky, fringe ideas" as Sanders put it, were the abolition of Medicare and Medicaid, the repeal of all campaign finance laws and the end of the minimum wage.

No longer so fringe, he argued, those ideas have since been adopted by the "right-wing, extremist" Republican Party, whose goal is to "virtually repeal every major piece of legislation passed since the 1930s which protect working families, the middle class, the children, the elderly, the sick and the poor."

Harshed over the podium in gray slacks, white shirt and blue blazer, Sanders' right hand stayed aloft throughout the hour, punching every syllable with a jab of the finger or a wave of the hand. As he worked himself up, he rarely modulated his tone or stopped from a quick, staccato rhythm.

Under the bright Wisconsin sun, the sea of leaves — wearing shirts reading "Bernie Progressive," "Bernie 2016"

and "Derivatives Are Junk" — roared in approval.

"Frankly, and I am really honest in telling you this, I think what you're looking at is not even a political problem here, it's a psychiatric problem," he said of the "unhysterical and hysterical" he believes are ruining the country. "These people are addicted to greed and money, and it is a sickness which is destroying the economy of the United States."

As Sanders stepped down from the stage, the chants of "Run, Bernie, Run!" resumed. Appearing exasperated, the senator from Vermont beat a quick retreat across the stage to a silver Toyota Camry.

"You are so inspiring," a woman in a purple Swans jacket yelled.

"Thank you," he said, clearly uncomfortable.

As Sanders and two Senate aides ducked into the motel car, a surging man with long gray hair, a plaid shirt and canvas vest yelled, "Sole trip to Iowa!"

WILL GREENE/BLVD 3P/13

'Run, Bernie, Run'

Vermont Sen. Bernie Sanders tests the presidential waters in the all-important state of Iowa

BY PAUL HEIMTZ



Sanders poses with Wisconsin congressional candidate Kelly Strobel

PHOTO BY JEFFREY M. HARRIS

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SEVEN DAYS is on the... BERNIE ★ beat



On his first day as mayor of the Queen City, Bernie Sanders shared a prediction with the alternative weekly long and loud: "People will look back to Burlington Vermont 1980 and say, it all started here." Locals Sanders, who won the majority seat by 17 votes, were likely envisioning some kind of populist revolution. Instead, what has turned out to be really popular is Bernie himself. Forty-three years and 16 elections after he first ran for U.S. Senate on the Liberty Union ticket, Vermont's outspoken independent is considering a run for president.

How did he get here from there?

seven days lays it out on Bernie Beat, a new digital guide to Sanders' colorful political career through the eyes of the states' independent media. Digital articles and videos from more than 30 years of Bernie watching puts the iconic public servant in context. A multimedia timeline combined with ongoing coverage of Vermont's popular senator in D.C. and on the campaign trail tells the real story of the outsider who would be president.

What about the fun stuff?

Bernie Beat also features campaign memorabilia and audio from a long, far-flung 1980 album produced by Todd Lockwood. We share Discoveries featuring Bernie "singing" tunes, including "This Land Is Your Land." [Try it out coming soon.](#)

bernie's journey



Multi-Media Timeline: Bernie Sanders' Political Career, from Then to Now
Bernie is a lot of things: a U.S. Senator, a Mayor, and now a independent, campaigning a run as president. Here did he from mayor of Burlington, Vermont to state senator and independent alternative politics. [more >](#)

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the sanders files

A curated archive of articles from Bern!

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Mar 17, 1982

'Run, Bernie, Run' 4/2/82

'People Don't Want a Coronation'

One hundred miles southwest of the Snake County fairgrounds, the city of Dubuque, Iowa, runs from the banks of the Mississippi River, an amalgam of Midwestern urban renewal. Hotels and casinos share the waterfront with the city's historic overlook. The people of Iowa welcome that road.

Affixed to a steel truss bridge connecting Wisconsin and Illinois is the Hawkeye State is a white sign with a yellow sunburst that reads, "The people of Iowa welcome you."

Twenty-four years after he missed in Washington, Sanders has finally arrived in Iowa. Whether or not he follows through with his threat to run for president, his name presence in the state — 16 months before Iowa's trip to the caucus on a cold February night — has prompted Washington's campaign observed press corps to take notice.

Sanders had planned to attend a fundraiser in Madison the night before the Fighting Bob Post, but NBC's "Meet the Press" issued a last-minute invitation to pre-tape a "Meet the Candidate" interview Saturday morning in Washington. Despite his long tenure in Congress, it was Sanders' first time on the public eye. His colleague, Sen. John McCain (R-Ariz.), has appeared on the Sunday talk shows 97 times in the past five years, according to a recent New York Times report.

Newly minted moderator Chuck Todd failed to prod Sanders into saying anything about his presidential plans that he hasn't said before. But simply uttering the words, "I am thinking about running for president," as Washington's preeminent Sunday show ensured that the trickle of press coverage he had received so far would soon turn into a flood.

If you take Sanders at his word, that accepts the hell out of him.

"The media has not much interest in the man as much facing the country," he told Seven Days. "They are much more interested in gossip and speculation."

Sanders grows frustrated whenever he's asked whether he'd run as an independent or a Democrat, and he knows when queried about the presumed Democratic frontrunner, former secretary of state Hillary Clinton.

"Well, A. I don't know that Hillary Clinton is running. B. I don't know what she is running," he heard disinterestedly on "Meet the Press." "Let Hillary speak for herself. I know where I'm coming from."

But for all his talk about the irrelevancy of "process questions," Sanders has done a masterful job of coining such queries. For the past year, he has dropped just enough breadcrumbs to keep the media on his trail — wondering if he'll run and how he'll run and when he'll announce — but not so many that they catch him and lose interest.

Those breadcrumbs led a smattering of national reporters to Dubuque's Clarke University on Saturday evening, where 150 Iowans gathered in the student activity center to hear Sanders speak. Among the audience members was Chris Lawrence-Finkel,

a philosophy professor at nearby Loras College who had become friends with Sanders from the senator's frequent appearances on the liberal MSNBC.

Lawrence-Finkel said he hoped Sanders would enter the race and provide a progressive alternative to Clinton.

"Despite what anyone thinks about his viability, it would make for an interesting campaign — and perhaps put the Democrats on their toes a little more," he said.

That's a view shared by Hugh Egan, whose Iowa Citizens for Community Improvement Action Fund cosponsored each of Sanders' town hall meetings in the state, along with other advocacy groups and labor unions.

"People don't want a coronation," he said. "They don't want anyone to be assisted by political leaders or the popular press. We want a robust discussion."

Sanders certainly strikes a different tone than the typical would-be president. He is not the man from Hope, Arkansas. He does not believe it's morning in America. And you won't hear the words, "Yes, we can!" out of his mouth. On the contrary, Sanders specializes in the buzz kill. He wants you to know that the world is falling apart, and it's not terribly likely it can be put back together again.

When he took to the podium at Clarke University, Sanders appeared more subdued than he was earlier that day at the Fighting Bob Post. He had shed the blazer and adopted a softer tone of voice. But it wasn't long before the anger and the outrage reappeared.

"There are lots of people in this

There's no reason to go to Iowa if he's not going to run as a Democrat.

HOWARD DEAN

where's bernie?



Enough?
Did Him to Congress?
Mar 17, 1982

Report from the Front:
Sanders Taking Heavy

In the Senate, a
Deficit, More Elections
Mar 17, 1982

country who are angry and they should be angry," he said. "Unfortunately, they're angry at the wrong people for the wrong reasons. Our job is to make sure they're angry at the right people for the right reasons."

Just who should bear the brunt of the American people's anger is the central question of nearly every Sanders speech. His answer? The economic establishment, the political establishment and the media establishment. Most of all, he says, to be petty, it, they should blame "the filthy-rich class for whom greed is a religion."

Sanders' argument clearly resonates with his audience, which should not come as a surprise in this post-bustout, post-Occupy, post-Putnam world. But

Curry Sanders' entire Iowa campaign consisted of Fiermonte, a Derby native and former Burlington city councilor, and spokesman Michael Briggs, an ex-journalist and sack for former senators John Edwards and Paul Simon.

Outside the student center, two organizers from Progressive Democrats of America, Conor Boylan and Steve Colbide, stationed themselves at the door, preparing to hand out pamphlets promoting a "Rise, Bacteria, Rise!" online petition. Formed out of the ashes of the 2004 campaign of Howard Dean and Dennis Kucinich, PDA has gathered 10,000 signatures calling on Sanders to rise. Boylan and Colbide, who planned to follow the senator from Barnstable to



Größe: 100 x 100 x 100 mm
Gewicht: 100 g
Material: Kunststoff

Viguer, the *Kerner Register* reporter and columnist, says Sanders' anger conveys a certain amount of risk.

"He's gotta worry about his style a little bit in Iowa. This isn't Vermont or New England, where you can be a little edgy. I think he'll be more effective if he tries to soften his image a little bit, and it's not about him and his crankiness, but about him and his ideas." Yegorin says "Anger doesn't do well in presidential campaigns."

Senders does have ideas, and during his remarks in Dubuque, he referred to an "Agenda for America" that includes universal health insurance, a trillion-dollar job program, a higher minimum wage and tougher campaign finance laws. But overshadowing every idea is Senders' apocalyptic assessment of America.

Near the end of Sordani's remarks, his district director and longtime campaign manager, Phil Fiermanis, skipped out the door to secure the connection

Waterloo, hoped to reach 30,000 signatures soon.

After the meeting ended, Sanders barreled through the doorway with Briggs in tow. As several eager lawmakers attempted to engage him in conversation, the senator brushed them off and dashed into the moral core.

Boylan approached one of Jibed supporters. "We're doing a 'draft Garrison for president' petition," he said. "Would you like to sign?"

'Plowing the Fields'

Some 10,000 Democrats and 200 accredited reporters descended upon Indiana, Iowa, Sunday morning for retiring Sen. Tom Harkin's 35th and final swing by handcar. Among the Democrats in attendance were Bill and Hillary Clinton, the latter of whom was making her first visit to the state since

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'Run, Bernie, Run' BY JIM

also placed a disappointing third place in the Iowa caucuses 30 years earlier.

"Hello, Iowa, I'm back again," the former secretary of state announced to a cheering crowd of Iowans.

Across the state, Sanders and his two-man team were targeting the Canary 90 miles due east from the Mississippi River to the decidedly less grand Cedar River. Their destination was the Waterloo Center for the Arts, sandwiched between a hockey arena and a vacant building that used to be a Kmart bakery.

If Sanders does indeed run for president, he will have to spend the next year and a half on this same endless journey through cornfields and strip malls, past silos and non-albanian hillbills.

Former governor Howard Dean knows what that's like. Though he's pledged to support Clinton, Dean says he's happy to offer advice to Sanders.

"If I were him, I'd be going to talk to labor leaders and well-known progressives and meeting with them one-on-one," he says. "Normally what you do at this stage of the game, you find supporters you think you can earn and then ask them to lose small house parties."

"You can never start too soon," says Cory Gossage, a University of Iowa political science professor. "Library Clinton can afford to wait. Somebody like a Bernie Sanders really needs to be playing the field, meeting people, lining up support, finding volunteers, making his presence known."

In fact, Sanders has been doing just that—and not just in the Hawkeye State.

For the second year in a row, Sanders recently traveled to the South, making stops in Mississippi, North Carolina and the early primary state of South Carolina. According to Jackie Gale, chairman of the Mississippi Democratic Party, the visits have not gone unnoticed.

"Bernie Sanders is a real man, because he's sincere. He's the same thing every time he is, regardless of the crowd. He says what he thinks and speaks his mind, and we need more of that in American politics," Gale says. "He certainly has a can-do attitude here in Mississippi."

Data from Hampshire, where Sanders' deep relationship with organized labor is already serving him well. According to New Hampshire AFL-CIO president Mark MacKenzie, the senator has proven himself to be "a strong, articulate voice for working people."

"I think if it was up to us, we would like to see more of Bernie Sanders and what he's talking about," MacKenzie says.

In Iowa, at least, it takes more than a single conversation to win a caucus goer's vote. Steve Abbott, president of the Communications Workers of America's Iowa state council, recalls that at one 2007 candidate forum in Waterloo, six presidential candidates showed up to work the crowd.

"There were two presidential candidates standing in line waiting to talk to me," Abbott recalls.

previous 24 hours. He nodded his head, acknowledging me for the first time with a laconic "hi!"

When a volunteer said, "We're looking for more chairs," Sanders grinned, apparently to nobody. "There's always a problem. Looking for more chairs." Then he stalked off to the other end of the lobby.

Inside an auditorium filled with 140 people, Sanders appeared to find his

strands at 12 percent, youth unemployment at 20 percent and African American youth unemployment at 33 percent. But—and a half million young people are unemployed, he said, "hanging around on street corners all over America and some of them are doing drugs and some of them are getting involved in crimes."

"And to my mind, that explains to me why we have more people in jail than any country on earth. More than China," he



their names? John Edwards and Barack Obama.

"The weaker candidates don't usually last here in Iowa. I think people have an active and functional belief in debate," says Ken Sager, president of the Iowa AFL-CIO. "We're able to weed out the ones that aren't going to make the grade, and I think there's room for Bernie. He'd be lucky in the debates and may bring up issues that might not otherwise get discussed."

'Would You Please Run for President?'

Sanders arrived at the Waterloo Center for the Arts just before noon on Sunday and tried his best to avoid engaging in human interaction. Until then, Sanders had looked right through one each time we'd crossed paths over the

years. He's been holding town hall meetings for decades and clearly thrives in the format.

The senator began by explaining that he first became interested in economics when he was just five years old, after he "noticed what was happening to my family."

"My father worked his whole life. He came to this country from Poland at the age of 17... without a model in his pocket," Sanders said. "He never made a lot of money, but he was able—in the story of millions of American families—by working hard his whole life, he was able to send two of his kids to college."

Sanders paused.

"That's a pretty good deal," he said. "And that's what Americans supposed to be about."

But these days, he argued, it's not what Americans is about. Real unemployment

and, his voice rising to a shout, "Maybe! Just maybe! We might want to invest in our youth! Rather than in jobs!"

Of course, the media would never tell you that.

During a question-and-answer session, Sanders finally got the question the crowd was waiting for.

Rachel Antoniewicz, a young lawyer wearing a black "Bernie for President" T-shirt, stood up and said, "I have a very simple question. Would you please run for president?"

The audience burst into applause.

"This is the god's truth. I do not wake up every morning with some kind of burning desire to be the president of the United States," Sanders said, adding that anybody who did had to be "crazy."

Facing the nation's problems, he said, is what motivates him. "And that's why I'm here in Iowa today."

There are plenty of reasons to forgo a run, he said, not least of which is the near certainty that he would be clobed on the fundraising front. Sanders has an impressive network of small-dollar donors — 170,000 of them, according to *Pennance* — but he does not accept corporate PAC money. And, as he frequently mentions, the Koch brothers are unlikely to backroll his campaign.

"I have to be realistic. I don't want to run and make a fool of myself or, more importantly, do a disservice to all of the ideas that we believe in," he told *Antarctica*. "If I run on this program and we didn't run a good campaign and it did very poorly, it would be a disservice to the ideas that we're fighting for. So if you do it, you're going to do it well and you're going to do it to win. And that's tough stuff. That's very, very tough stuff."

So can Sanders, in fact, win?

It's difficult to find anybody who believes the answer is yes — and not just because he's an old white guy from a tiny liberal-state who calls himself a Democratic socialist.

If Clinton enters the race, as she is almost certain to, she will absorb the dependence of money talent and institutional support necessary

to win the Democratic nomination. If she doesn't enter the race, a flood of A-list candidates, such as Sen. Elizabeth Warren (D-Mass.) and Vice President Joe Biden, would likely give it a closer look.

A poll released by CNN on Friday showed Clinton leading the hypothetical Democratic field, with 53 percent of the vote. Sanders trailed Biden and Warren with 3 percent.

Though he hasn't yet verbalized it, Sanders has made pretty clear that he's unlikely to run as an independent, saying he would refuse to serve as a "spoiler."

"There's no reason to go to Iowa if he's not going to run as a Democrat," Dean says.

Though it's tough to find anyone who believes Sanders could win, it's equally tough to find anyone who thinks it's a bad idea for him to run.

"It's running not because he wants to be president, but because he believes in it," Yeaman says. "By running, he'll have a platform to talk about those views and make those arguments. He'll

make it easier for other progressives. He'll inject ideas into the campaign."

And so long as he refuses to compromise his beliefs and avoids committing a major gaffe, he's likely to leave the race with greater stature than he has today. Just consider the cases of John McCain, Ron Paul and, well, Hillary Clinton.

"Some guys, they tell books. They get bigger lecture fees," Yeaman says. "But I think his motive for running would be to advance some progressive ideas and make sure they're in the national debate. If he runs a good campaign and it's civil and classy, then he'll make a contribution."

Even Sanders admits he could win by losing. Obviously, if I got into it, I wouldn't get into it unless I thought I could win," he told *Seven Days*. "But your point is, 'Can you win even if you don't win?' And the answer is 'yeah.' You know, if you're educating lots of millions of Americans, if you're electing delegates — you know, if I chose to run as a Democrat — am you raising political or social issues at the time? Political consciousness in America is very low. Is the answer is 'That is an interesting point.'"

Outside the Waterline Center for the Arts, Boykin and Cobble again stood sentry, asking attendees to sign their petition. And with his encouragement, Sanders again beat a hasty retreat, avoiding his potential supporters like the plague.

After he cut pulled away, an elderly woman named Mary Fitt fit a cigarette and remarked that she was likely to vote for the senator from Vermont, if he decided to run.

With a mix of resignation and grudge, she remarked, "You throw away any vote all my life."

"Sorry, Who — You Are With?"

Sanders' first town hall meeting, in the basement of a Methodist Church in suburban New Martins, drew the biggest crowd yet — by a long shot. By the time Sanders took the microphone, some 200 people had packed the crowded room, prompting the senator to request that younger attendees give up their seats for their elders.

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'Run, Bernie, Run' BY JEFF GORDON

Sanders was so pleased by the standing-room-only turnout, he nearly cracked a smile.

"I got high on this, because I just—I love it," he told the crowd.

The senator expressed his happiness the only way he knows how: by getting even louder and angrier.

After working his way through the media, "right-wing extremist" Republicans and the Koch brothers, Sanders finally landed on one of his other favorite topics: Wall Street bankers.

"People are angry about their power, and people are angry and wonder whether the justice system works for the CEOs of financial institutions who helped destroy the economy of the United States of America!" he shouted. "Why aren't they in jail?"

Sanders had switched from one-handed gun-tossing to two-handed. Now every syllable was punctuated by synchronized jabbing and pointing.

"Some people say not only are these guys too big to fail, they're too big to jail?" he said to a hasty guffaw.

For at least the fourth time in two days, Sanders went after his target of the moment: the *New York Times*, which he criticized for failing to cover last Thursday's symbolic vote to undo the U.S. Supreme Court's Citizens United campaign-finance ruling.

"We didn't get one Republican vote. Unbelievable! I would consider it—I'll talk about this in a minute—about the most important issue facing our country. The *New York Times* forgot to write about it. At all?" he said. "The every week we see something else that's federal. We see groups. We see the Democrats. Blah, blah, blah, blah. But we don't have an explanation as to what is happening to the working people in this country. The media doesn't help us get involved in serious discussion, which is what I want to do."

At each of his town hall meetings, Sanders tried to close his remarks with a touch of optimism, saying in Des Moines, "My wife always tells me that I should lighten up or at least hand out inseparables or outside prevention cards."

But even Sanders' optimism sounds pretty damn depressing.

"Let me conclude by just saying this: These guys have all of the money. They have huge influence in the media. They have huge influence over—they own the Republican Party. They have influence in the Democratic Party," he said. "But the one thing they do not have is the people. There are a hell of a lot more of us than there are of them."

As he basked in the glow of yet another standing ovation, it was clear the 71-year-old was spent. His staff ushered him into a kitchen in the back of the church basement to take a photograph with a group of children and answer questions from reporters, some of whom had migrated from a school nearby to Sanders' church revival.

Bliding on to a table for support, the senator asked his staff to bring him two chairs. When they arrived, he took one and I took the other.

Bernie is not the man
from Hope, Arkansas.
He does not believe
it's morning in America.
And you won't hear
the words, "Yes, we can!"
out of his mouth.
On the contrary,
Sanders specializes
in the buzz kill.
He wants you to know
that the world is falling apart,
and it's not terribly likely
it can be put back
together again.

"So, it's been a long couple of days," I said. "Any reaction to what you've seen out here?"

Peering in a young television reporter in a pink jacket standing nearby with a camera, he said, "Sorry, who—you are silly?"

"I'm with Fox," she said.

"Fox News? Local Fox?" he demanded. "Fox News?"

"National?" the reporter said tentatively.

"OK, I'm talking to him," Sanders said, swiveling toward me.

"Sure, I'm not reporting anything," she said.

"OK, would you mind if I just talk to him alone now, please?" he said, pointing until the reporter pulled up her camera.

The silence was deafening.

Turning his attention back to me, Sanders said he was pleased with the turnout at the weekend's events.

"There seems to be a lot of support," he said. "And I was very happy with that support. I thought it went really well."

He did have a better sense of whether *Investor* could get behind him?

"Well, there are 3 million people in town, and I didn't quite hear from all of them," he said sarcastically, mentioning, once again, that the *American* people are very, very angry.

"Are you closer to running for president after this weekend?" I asked, focusing, like everyone else in the media, on speculation, not substance.

"No," he said. "I've got a lot of work to do. This is a huge decision—one that I will not make easily, and I've got to talk to a whole lot of people. One good weekend in Iowa does not make a decision."

After taking a few questions from the *Fox News* reporter, Sanders worked his way through the crowd in search of an exit. As he crossed the dark churchyard with Perennio and Briggs as older women perched behind him, saying, "Senator Sanders?"

No response.

"Senator Sanders?"

No response.

"Senator Sanders?"

When the rapturists ducked into the County, the women asked Briggs if he could give them the piece of paper she was holding. He'd be happy to, he said, and followed Sanders into the car.

Perennio hit the gas, and the senator rode off into the night. ☺





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ill Communication

Poet Stephen Cramer explores the history of hip-hop ... in sonnets

BY JUSTIN BOLAND

The local hip-hop scene has increasingly become a platform for a diverse collection of voices, often closely tied to localized communities such as skate boards, dance, and street artists. Hip-hop has always been as much about culture as rap music. So it's appropriate, albeit surprising, that the latest landmark work in local hip-hop would come from an unlikely source with more of an artful angle. Burlington poet Stephen Cramer and his newly published book from *The Hip & Concrete History of Hip Hop* (in sonnets).

BOOKS

Through a series of cleverly crafted sonnets, Cramer's new book chronicles a the story of hip-hop — and at times his own life — from Koolhaas to the final days of the Boston Boys. It was an ambitious, loving tribute. It's also a great read.

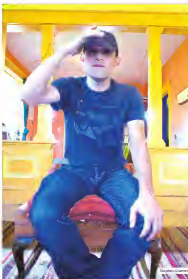
Cramer, who lives in Burlington with his wife and daughter, is a talented artist and family man with a contagious smile. He is also a busy professor and successful author. He teaches literature and poetry courses full time at the University of Vermont and is seeing his work published with increasing frequency. He also loves hip-hop. *From the Hip* is, first and foremost, the work of a fan who grew up on LL Cool J, Public Enemy and KRS-One.

"My introduction was Run D.M.C. on tape," says Cramer, 36. "I listen to it not more just now, but growing up, hip-hop was the soundtrack for us much."

Cramer is a native of upstate New York, hailing from, to his puts it, "the cheese town with more cows than people and one stoplight."

He moved to New York City for college and immediately fell in love with the rhythms, imagery and grit he found there. He stayed for 10 years, during which time he met his future wife. He was inspired by her day job and the glacial social affirmations at the Museum of Modern Art. He fell in love with jazz, which he says he prefers to experience live. That's a preference he returns to poetry, as well.

Cramer's love of poetry was strongly influenced by the intellectuals among Stanley Rimey, who once remarked, "It is important to use your poems against the star. The page is a cold bed." Accordingly, Cramer will read selections from his book this Thursday September 18 at a reception in Kurens Birdhouse in Burlington. He also



Stephen Cramer

promises a handwritten "old-school hip-hop mix" for the occasion.

In contrast to how carefully calculated the sonnets are on the page, Cramer states that his writing process is a bit of physical activity.

"I can sit down for about half an hour," he says with a laugh. "But then I need to get up, do dishes, clean something, chop some vegetables."

"He just admitted to writing sonnets now," Cramer jokingly confesses on Church Street on a recent Sunday. In

fact, he's recently completed composing a sonnet cycle about a certain source this trilogy *Star Wars*.

Cramer's polysyllabic creativity often draws from the same tradition as the modern street culture. The process of *From the Hip* was a JAD series titled "What Bough Beasts," in which he cleverly interlarded seven Wit Vixen poems with Beasts. Boys songs, both infamous and obscure. Cramer had previously written poetry inspired by jazz, but never rap. After those experiments, *From the Hip*



PARENTS JUST DON'T UNDERSTAND (DJ JAZZY JEFF AND THE FRESH PRINCE, 1988) A LESSER KNOWN RAPPER SPEAKS:

He's the DJ & the rapper? Come on

min. (he's not's obviously meant toward folks)

who need to be told which of the black powers

on stage is which I mean just take a look

at the video it's all saturated

A cartoon like the streets scrubbed down to

a cheer. That is the word on a good

& the guy's not rapping about sweeping a floor

bucks or his dad's last smokes. He's talking about

stealing his parents Porsche for Christmas. Look, his rhymes

are good & the guys funny no doubt

about that but about... He's not here

just about his times suburban appeal

I just wish my parents had a Porsche to steal

grew into a lean, effortlessly devastating back.

Discussing his work, Cramer repeatedly emphasizes the importance of "rings" to hip-hop music. He explains that particular conceptual bent in the introduction to *From the Hip*. "Every age is given its own unique set of images to work with."

NEW STOWE YOUNG ADULT PASS



"I feel like hip-hop was the first post-video genre, and it grew up with MTV." Cramer reflects. Frangly, each of his segments is rooted in music videos, television references and first-person detail. This is a testament to hip-hop as best experienced with both ears and eyes — appropriately, the word "cyclical" is yet another innovation given to us by sonnet master William Shakespeare.

THE EMOTIONAL PULSE OF
CRAMER'S COLLECTION IS IN
THE AUTOBIOGRAPHICAL
DETAILS HE EVOKES.

Cramer is an excellent teacher of history, too. He mixes the past for important questions and deftly words easy answers. His treatment of NWA's "Puck the Police" finds an unexpected resonance with recent events in Ferguson, Mo. This is in cutting contrast to Jay-Z's "99 Problems," framed as the theme song for a 2008 election-night party for Obama's campaign staff. At every turn, Cramer's touch is cinematic. His oblique and respectful treatment of controversial subjects on *Thugz* and the *Newsies* R.I.G. is especially impressive. There is jazz, too, in his meter, which reflects how animated Cramer can be in conversation.

But the emotional pulse of Cramer's collection is in the autobiographical details he evokes. In "X-Tra 'X'press Poys" is a playful parable about the appeal of parental-scravery sticklers to smart, rebellious kids. The Rob Base single "It Takes Two" is the soundtrack to a doomed wedding.

The three decades of hip-hop history covered in *From the Hip* are infused with more than a mere love for music. Cramer's tunes are wrought with a sad, wise reverence for life itself. **B**

INFO

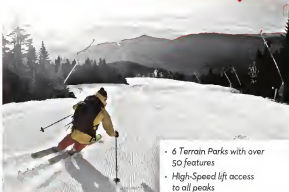
From the Hip: A Decade History of Hip-hop (in segments) by Stephen Cramer. Sun-Hope. Hardly 160 pages. \$16.95.

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The Way He Works

In the studio with author and illustrator David Macaulay

BY XIAN CHANG-WAREN

David Macaulay looks stumped. In the middle of a weekday in early September, the author and illustrator of such famous works as *Cathedral* and *The Way Things Work* stands before a floor-to-ceiling, hand-drawn blueprint of a steamship tucked in the wall of his home studio in Norwich. He waves his hands through the air in good-natured confusion.

"Wow, in my experience, has that cliché of rearranging the deck chairs on the Titanic been so appropriate," he remarks, cracking a wry smile. "That's what this feels like. I'm always rearranging illustrations, moving things around, and I'm not actually saving the ship, or saving the ship, or saving the ship, or clarifying the project for myself."

At age 10, Macaulay crossed the Atlantic on the steamship depicted in the drawing, when he emigrated with his family from northern England to Bloomfield, N.J. Nearly six decades later, he's built a career and an international reputation as the creator of best-selling books that explain architecture, engineering, mechanics and science with amazingly detailed drawings. His numerous awards include



IF YOU LEARN HOW TO LOOK AT SOMETHING, DON'T LOOK AT IT — AND MY CHOSEN WAY IS THROUGH DRAWING IT — YOU BEGIN TO ASK QUESTIONS ABOUT HOW IT REALLY WORKS.

DAVID MACAULAY

a MacArthur Fellowship and the 1991 Caldecott Medal for his illustrated storybook *Black and White*.

At the moment, though, Macaulay is four years into his new book project — "What did I hope to finish? Two years ago!" — and seems to welcome the distraction of a vintage flaring wrapped up a several-months-long project in collaboration with the Farbanks Museum called "Water Works: The Science Under St. Johnsbury." Macaulay has had little else to distract him from a seemingly endless, still-vivid story about the steamship on the wall.

"As I get older, the projects get harder," admits Macaulay. "What happens is that you lose more and more confidence, you try to do something you've not done before. You want to learn about something that is bigger than you probably should make, at least once, so the projects take longer. And there's much more frustration."

Macaulay's early books, including *Cathedral* (published in 1979), *Pyramid* (1975) and *Castle* (1977), were stories with a single thread: "You start [the story] with the ground and you end up with a pyramid or a cathedral," is the author's point.

Those works drew on Macaulay's

background in architecture. He has a bachelor's from the Rhode Island School of Design, but decided soon after graduating in 1969 that he had little interest in being an architect. Instead, he taught in public schools and worked for a design company before *Cathedral's* publication allowed him to devote most of his energy to writing and illustrating.

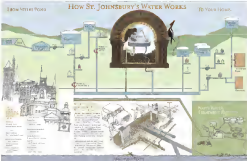
In 1986, though he had no formal engineering background, Macaulay illustrated Neil Ardley's 600-page, encyclopedic *The Way Things Work*. The introduction to engineering geared toward kids includes lots of playful explanations of levers, gears and belts, screws, pressure, power, light, harnessing electricity, and much more. The book was immensely popular and catapulted Macaulay's career to the next level.

These days, Macaulay's book projects are about his own learning as well as the reader's. He spent years, for example, researching anatomy for *The Way We Work*, an illustrated guide to the human body. "I'd sit down in the evening after being there at the medical school or wherever I was, and try to draw what I'd learned that day," he remembers. "To see where I was, and how well I could really begin to understand the anatomical relationships between body parts — this joint with this muscle and so on."

For Macaulay, there's no better test of his knowledge than making a sketch. It is easier to think through the relationships among different visual elements, including their scale, mass and points of connection. "If you learn how to look at something, really look at it — and my chosen way is through drawing it — you begin to ask questions about how it really works," he says.

Take, for example, a toilet. Macaulay mentions that he might ask participants to draw one in two upcoming workshops for kids and adults he'll teach at the Farbanks Museum later this month, in conjunction with "Water Works." "It's one of the most familiar objects around — everybody knows a toilet," he says. "But could you draw it? At what point would you stop and say, 'I'm not sure what happens back here, once it's underground and so on and so forth. At what point would you say, 'I don't know what's going on inside. How does it work?'"

The toilet is a particularly apt example for those workshops, given the context of the Farbanks "Water Works" programming, for which Macaulay drew a large-scale illustration



of St. Johnsbury's water system. As my recent visitor to St. Johnsbury, long-awaited repairs to the city's underground pipes have resulted in a six-month-long construction project that has torn up the roads, including the main artery into St. Johnsbury from Route 2.

"We fortunately had a sewer system that combined wastewater and rainwater," explains Adam Kane, the Fairbanks' creative director. "Basically, every time it rained, all that went in the wastewater system. And if it rained a lot, that untreated wastewater would go straight into the Thompson River."

Kane was just a few weeks into his job at the Fairbanks in August 2013 when he learned that the roadwork would be right in front of his museum throughout the summer of 2014. It was a potentially huge problem in terms of tourist traffic, but Kane chose to treat it as an educational opportunity.

"You have this infrastructure going in there's all about the environment, water quality, how you steward natural resources," he explains. "For the museum, which teaches all those things, we had the opportunity to talk about the importance of water to art and civilization, how fresh water is a resource that is in danger. We got to talk about engineering. Where does the water come from? You don't just turn on the tap and it magically arrives."

For the water-system illustration, Kane reached out to Macaulay, whom he'd never met but knew lived just an hour south. The artist got on board right away. He finally joined the Fairbanks, he told Kane, it was one of his son's favorite museums as a kid. Collaborating with the museum resulted in an additional exhibit, "The Way Macaulay Works," of the drafts and sketches that the author creates before arriving at his signature, neatly finished illustrations. Macaulay also made a detailed illustration of the museum itself, at Kane's request. It's worth leaving the terrible roads to us both exhibits.

"It's such a throwback but with such great energy," Macaulay says of the Fairbanks. "It's a matter of connecting the old stuff with today and making it relevant, as you're not just going back and looking at the dust off. We're actually thinking about where you live, and ecology and all these issues that matter, just by looking at older things and having people that can interpret them in the light of now."

Though Macaulay's studio is cluttered out with several large animals and a smattering of Apple products, he says modern technology doesn't pique his

curiosity. "The problem with digital technology is that it's less self-revealing; everything's in a black box or behind a tiny panel," he points out. "In the old days, when you went into an elevator — you can still find them occasionally — it was a little cage, and you could actually see the counterweights going down. Now it's a whole thirty stories of concrete and a half. You have no idea how you got there. And there's no, because you're not encouraged to ask the question."

Which brings Macaulay back to his drawing of the steamship about which he can rattle off a startling number of facts and stories. Named The U.S. United States History? Designed by William Francis Gibbs to beat the transatlantic speed record, the ship was completed in 1952. She's nine hundred and 40 feet at its waterline, and built to house 2,000 passengers or 34,000 troops. Significance? Fastest passenger liner to cross the Atlantic, a title the United States has held since her maiden voyage on July 1, 1952.

The steamship project, Macaulay explains, "started out as a look about civilities, and how one invention leads to another, and that kind of thing." Steam engines, for example, were originally created to power pumps that removed water from mines, where flooding was a constant danger. Over time, the technology was built on and improved, until a steam engine could power a passenger ship across the Atlantic.

Initially, Macaulay hoped to use the United States as an anchoring point to illustrate a larger concept of how simple inventions are developed by various hands until they evolve into having manifold uses. But as he delved deeper — including making two visits to the ship itself, now docked in Philadelphia — his curiosity led him to other storylines, including Macaulay's own foggy memories of his family's ocean crossing and the biography of the ship's designer.

Despite his current frustration with the project, "It is the most exciting part," Macaulay says, referring to the stage where he sketches up a scene and figures out what he knows and what he should keep questioning. "It's roughing it out. It's like carving something. Or like painting and knowing when to stop. When you still have a kind of vitality, when it still has some life to it."

INFO

The Fairbanks Museum presents David Macaulay of the Museum of the Future Series on Friday September 26, 8 p.m. at the St. Johnsbury School Exhibition Center at 15

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Emotional Meltdown

Book review: *Close Your Eyes, Hold Hands*, Chris Bohjalian

BY J.T. PIERCE

"Radiant Beams Are Bouncing Around Germany" reads a September 1 headline in *Seitenheraus*. While the legacy of the disaster at Chernobyl has receded much in the way of Hollywood treatment—flashy images and giant, scaly worms—the Giger-inflected bears serve as a more subtle reminder of human folly in the reality we all share. They really exist, whether or not we choose to acknowledge them.

Human error is a subject running deep through *Close Your Eyes, Hold Hands*, the latest from award-winning Vermont novelist Chris Bohjalian. A nuclear meltdown in the northeast reaches of the Northeast Kingdom, a teenage runaway with a penchant for self-harm, and an obsession with the poetry of Emily Dickinson, an abandoned family dog—all these and more can be found in its pages.

Does the title sound familiar? It should. That's not a fragment of Dickinson but a quotation taken from considerably more recent events in New England (more on that to come).

Bohjalian's 16th novel boasts head-line fluency in spades—although its protagonist herself, Emily Sheppard, is not the boasting type. The opposite, actually. Her fragmented narrative is a study in self-deprecation, suggesting Holden Caulfield in frenetic form with only a kernel of his grandiosity, exhibited mainly in the Dickinson obsession. To provide a sample of her voice: "I did okay, I think, but who knows? Doesn't matter now, but to be honest, I really didn't care that much even then. Besides, I was going to be a poet and a novelist, if only because I figured poet and novelist was a cooler choice than meat-eater or no human interaction."

Emily is a connoisseur of headlines, both serious and entertainment related—the 2011 Fukushima Daiichi disaster, the ongoing civil war in Syria, AMC's *"The Walking Dead"* (her father is head

hunts at the fictional nuclear plant at Cape Abenaki, on the real shores of Lake Megallowanago; her mother is the plant's communication director. When a meltdown occurs and both the newspapers and the locals blame her parents, Emily cannot help going into full-on flight mode.

She steals a bike and wheels away from her private-school classmates into possibly radioactive ruin—then disappears, with help from strangers, for months west. That leads to confrontation (she Burlington, so crowded with refugees, or "wikkers," that "if you didn't know the world was ending, you might have thought it was a Polish concert"), Bohjalian writes. There Emily takes up residence in a den of last poems when she assumes a new persona—Abley Bliss of Brewster, NY—and begins catalog herself. Abley the narrator informs her readers, was the cause of Emily Dickinson's best friend.

Caulfield-inflected narrative can't been exactly rare (see *CJ Mahaney's The*

From Awful to As—another recent apocalyptic Caulfield exemplar). They are legions in young-adult fiction, whether well suited or not—but that is exactly the thing about Holden, isn't it? He's a character whose near actions always were bound to multiply.

His enduring popularity prefigured by his belief, similar to Jane Eyre's, in an audience who will see his actions and rationalizations as making perfect sense, the embodiment of a certain moral integrity widely extinguished from a fallen world. Well, Holden was right. Regardless of whether we confuse him with author J.D. Salinger (tempting but misguided), the number of people who see themselves in the runaway teen was



revised by the near-constant stream of newspapered pilgrims to Salinger's wooded driveway needs not glow by the novel.

Bohjalian, writing in this tradition, develops the Caulfield archetype in a contemporary novel whose life readers will care to follow. *Close Your Eyes, Hold Hands* proceeds like a mystery. We open with "Abley" in a hospital-like setting, at work on a memoir to respond to the question of what exactly happened to her. "It seems to be jumping around a lot," she observes in a moment of fluid-

ity. Through the winding and weaving of her memories, we learn that she rose from privilege took to the streets and lived in a web of lies with her world and quasi-holy brother, Cameron, over a Burlington woman. "You have no idea

how good a parent better and jolly sandwich can turn out! You've lived in an igloo made of trash bags."

Bohjalian tells Emily's wretchedness story, so much by pain, with humor and insight. Yet it hedges as what reads like a device

from fiction for younger readers: Known to be drinkers, her father and parents become suspects for the meltdown almost instantaneously. With events still unfolding, Emily encounters multiple bystanders who, transfixed by the horror of events, slow or hesitate in causing their names.

This is the sort of serious fantasy of perception that a teenager would cling to, and return to, as an explanation

for subsequent choices. But Bohjalian removes it from the realm of Emily's particular psychology and tests the perception in the otherwise realistic, headline-frenzied exterior world he has created. No, he indicates, Emily isn't just fantasizing that the adult world has it in for her and her family. That world really does, "Pretty despicable, right? Whole family facing despicable," says a National Guardsman outside the gate of a temporary shelter, one of several bystanders who make similar remarks. As national chaos goes, this one feels noticeably unapologetic and dismisses the authentic sense of Emily's plight in favor of an easy explanation for her behavior.

Much more tactically observed are the anecdotal swings in Emily's and her varied supporting cast's feelings as they continue along the fringes of criminal existence. If the relationship between Emily and Cameron is curiously busy despite their reported time in close quarters (detailed in two or three conversations that exceed a couple of lines), Bohjalian never fails to keep the action sharp.

Informed, it may be Holden Caulfield-like for us to expect so much of a novel, and to call power what are simply the overtones of telling a story. *Close Your Eyes, Hold Hands* steps boldly into the waters of contemporary headlines and, accordingly, seems to have read the tea on the authenticity we expect from it.

The novel's most powerful sequence also creates its most flawed moment, the one from which Bohjalian derives his title. Emily returns to the near-deserted, still-ambulatory Northeast Kingdom and walks the hallways of an empty school building. After everything that has happened, she confronts the catastrophe in her hometown with her modified memory of the rampage in Newmont, Conn., where children were instructed to "Close your eyes, hold hands" as they left the building. Bohjalian goes so far as to have his narrator state the killer's crime, a reach for resonance that feels uncomfortably close to sensationalism. And strange, somehow. It seems as if, were confirmation ever to fall, the names of such people would be the first to disappear from collective memory. ☐

INFO

Close Your Eyes, Hold Hands by Chris Bohjalian, Doubleday 256 pages \$24.99

Pleasure Crafts

Middlebury's Exchange Street becomes a hub for craft food and drink

BY KEN PICARD



If "craftiest street in Vermont" were an official title, it would inspire plenty of spirited competition. And everyone would recognize Middlebury's Exchange Street, between Route 7 and Elm Street, as an up-and-coming to the food-and-drink category. This mile-and-a-half stretch of industrial park, once the dreary domain of concrete warehouses, professional offices and a wastewater treatment plant, is now home to an impressive assortment of palate pleasures.

Heavyweights on the block include Cabot's largest cheese plant, which produces \$5 million pounds of cheddar annually. Otter Creek Brewing, which brews 30,000 barrels of beer a year, and the new, \$34 million Woodstock Hard Cider mill and bottling plant, which expects to ship three million cases of hard cider by year's end.

In recent years, Exchange Street has also attracted smaller, similar businesses, including two artisanal dairies, a fair-trade coffee company, an

organic cheese maker, a croissant maker and a gourmet popcorn company.

June Gaucher, director of Middlebury's Office of Business Development & Innovation, explains the area's appeal: abundant real estate combined with the relative ease of setting up manufacturing operations under a single Act 250 permit.

As these businesses prosper and extend their market reach outside Vermont, they've also generated tourist traffic in the form of tour buses, testing rooms, pubs, gift shops and even an alcohol-themed "tasting trail." In coming years, town leaders plan to install sidewalks along the full length of Exchange Street, which could spark a food and wine renaissance like the kind that transformed Burlington's Pine Street corridor.

Here are some profiles of four companies already capitalizing on their proximity by sharing space, resources, technical know-how and, sometimes, ingredients.



Vermont Coffee Company

Year Founded: 2001

Employees: 25

Production: 4,000 pounds of coffee roasted daily

The lobby of Vermont Coffee Company, at 1297 Exchange Street, has become a veritable shrine to the company's slogan: "Coffee roasted for friends." A few years ago, when the fair-trade coffee producer invited customers to roasting in empty coffee bags for gifts, distasteful joes took up the challenge by manufacturing these brown paper sacks into works of art.

Today, those creations are proudly displayed beside the original roaster that company founder Paul Kallman used to prepare beans in his garage in the 1990s. Its one wall hangs a quilt woven from 166 empty bags, a mosaic of paper coffee bags and a toilet-paper roll made from 80 bags. A detailed paper canon of Johnny Cash is captioned "He drinks it black."

Vermont Coffee Company also showcases its product's status as a go-to ingredient for other Vermont producers. The lobby displays samples of Lang Trail

Brewing's Coffer Stout, Wolcott Organic Brewing's Alta Gracia Coffee Porter and neighbor Appalachian Gap Distillery's two coffee-infused aperils. Certified Organic Company's coffee ice cream and Liberty Chocolates in Montpelier also incorporate VOC's joe.

When Kallman relocated VOC from Bristol to Middlebury in 2007, he set up shop on what was then a 3,000-square-foot "concrete bunker." Back then, the industrial park wasn't even viable for internet access. Kallman recalls that the staff accused Wi-Fi via rooftop antennas that often blew down the road. Today VOC is fully wired and occupies 16,000 square feet, with another 10,000 reserved for future growth.

Revenue is on a "deliberate growth curve" of close to 30 percent annually, Kallman says. With market penetration "very deep in Vermont," the company has also made incursions into New York, New Jersey, New Hampshire, Massachusetts and Rhode Island.

"We're really roasted for friends" so we're all about relationships," Kallman adds. "And that's what you're looking in the Middlebury area — a community of really small businesses working together."

PLEASURE CRAFTS BY AP

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SIDEdishes

BY HANNAH PALMER SOHN & ALICE LEVITT

Juice — Fast!

CULT JUICE (COMMON TO BORN BURLINGTON STORE)

In recent years, getting TOMORROW JUICE is just of colorful liquid delivered has become one of Burlington's top hippie-chic status symbols. But soon owner HANNAH KAMMERER will be taking her juice to the street — 666 St. Paul Street, to be exact. Kammerer plans to open her new cafe and store on November 1, with a grand opening holiday party on December 1.



The storefront will have more on a shelf than just juice — such as coffee from Pine Street's brand new BROWN COWHERDS. Kammerer will serve coffee drinks with espresso, plus indulgent treats such as affogato.

But isn't Tomgirl intended for climate? "I don't want people to think of Tomgirl as just the climate company," Kammerer explains. "It's such a celebration of flavors We want to emphasize our love of life and everything this world has to offer."

Since shopping prices may not be on every customer's mind this winter, Kammerer will run homemade almond or coconut milk with dark

chocolate for a veggie take on hot cocoa. Tomgirl's lunches will be vegetarian, she notes — and veggie, including some items that include local cream or honey.

Though drinks will be the cafe's focus, Kammerer says she'll offer weekly snacks and plenty of "grab-and-go snacks." In summer, pop-tarts made from Tomgirl's flaxseed-packed juice will replace warming frosts.

The store was originally slated to open this month, but Kammerer is still working on financing the final touches, including a big farm table and "mountain lighting." In the meantime, the price menu keeps busy making and delivering her jars of drinks, including new seasonal flavors: One is made from beet, apple, lime and cayenne pepper; another from kabocha squash, pear and ginger.

— A.L.

Harvest Fare

FESTIVAL SEASONS FINAL SHOW

If last weekend brought cooler temps and cloudy skies, it also hastened the fall harvest, and around the state, people are feasting to celebrate the seasonal bounty. Seven Days maps the tasty menu on offer this weekend.

"HARVEST SEASONS IS SO special," says BROWN HALL WINEY OWNER WENDY WOODS, who's in the thick of her annual grape harvest. "You can see the fruits of your labor, and it's something the community and everyone comes to share with us. People here are proud of what we do." At the WOODS VALLEY WINERY HARVEST FESTIVAL (September 20 to 21 in Cambridge), you can stamp the grapes and sample the wines, along with treats from area farms and foodies.

The Gryphon Takes Flight

NEW RESTAURANT OPENS AT BURLINGTON VILLAGE MARKET

After two nights of soft opening, the new venue is officially opened in its debut on Sunday, September 16. Located in the Vermont House (in the old Racine space) at St. Paul and Main streets in downtown Burlington, the Gryphon is open from 10 a.m. to 11 p.m. daily, serving upscale but honey-fare-to-table dishes with a slight Southern twist.

"It's a work in progress," says owner PAIGE GREEN, who built from Alabama but made a home in New England years ago. Green opened the restaurant with her husband, TOM CHAMBERS, her ex-husband, and his sister, before the



barriers. His menu includes cozy dishes for fall — grochols with garbanzo mushrooms, cream sauce, gyoza and shellfish in buttered lobster sauce, and a bison burger steak. Among the lighter dishes are a fried-gyoza-toasted BLT, rare cooked tuna steak over spaghetti, and grilled rainbow trout. Paige Green says it's a seasonal spread that will rotate with the harvest.

Beyond the bar, SMALL BOURGEOIS entries inspired cocktails featuring local spirits, such as a Tom Cat Martini with small-batch barrel-aged gin, and a Siren's Call with house-infused blackberry vodka.

In a couple of weeks, Green says, Gryphon will launch a brunch menu. In addition, "We'll be experimenting with late hours on weekends," she says, "maybe going until 2 a.m. and bringing the lunch menu back after 10" — to accommodate people finishing shifts at neighboring restaurants. "They need time to wind down after work, too," Green says.

Green is even toying with the idea of ambient live music. "I have a musician in the kitchen," she says. "I can't have huge bands, but we can do a little acoustic. My heart is in acoustic singer. I was like, 'What if I say "Happy Birthday" to people?'"

What if? Only time will tell. For now, Green says, she's focused on getting her team shipshape and giving her guests the best experience possible. "I want to keep everything really high quality but very affordable," she says. "I just like to feed people. I like to entertain people, and we're not planning on expanding. This will be my core and only."

— H.P.

SEVEN DAYS' SEVEN NIGHTS

BRILLIANT SAYS he's excited to bring every one of Vermont's cultures together for an open tasting — and that's just one of the many delights things happening at the free week-end festival. After a rainout, SATURDAY MORNING (September 19 to 21 in Burlington) Steps

for the Great Harvest Supper — featuring food from the local farms prepared by the area's best chefs. Or, hunker down for a Shovelbowl, with hard-to-find beers from brewers near and far, including Vermont's recent season, most local. HENRIETTA, BURLINGTON AND BEER AND

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Pleasure Crafts



Lars Hubbard and Chuck Barker

Appalachian Gap Distillery

Year founded: 2014

Employees: Four

Production: Approaching 100 cases monthly

Three years ago, Lars Hubbard, founder, distiller and "chief palace officer" of Appalachian Gap Distillery, bought a vacant building on the corner of Exchange Street and Winchell Road. Back then, the perimeter drain was clogged, the interior was mold-ridden and the walls were full of dead raccoons.

"It was just a disaster," he recalls. So Hubbard gutted it, built an office for his architectural software firm (which is largely financing the distillery's startup) and added a cheese plant in the basement, which Champlain Valley Creamery now occupies. Only then, Hubbard says, did work begin on his distillery, which included a "vinehouse," or caskal, cut through the roof to make room for the towering still.

Since May, "App Gap" is the artisanal

distillery's name, which has gotten approval from Vermont's Department of Liquor Control to sell four spirits. They include two infused with coffee purchased from the distillery's back-door neighbor, Vermont Coffee Company, Rutland; a smooth but potent (68 proof) corn-and-barley white whiskey; and Kentucky's slightly sweet and full-bodied coffee liqueur that, Hubbard boasts, "tastes like heaven down the street with a coffee stick."

App Gap also produces Mosquito Fleet Rum, named for the lighthouses built on Virginian during the War of 1812, which helped the Americans win the battle of Lake Champlain. The only liquor Appalachian Gap doesn't distill itself—it's blended from their barrel-aged Jamaica rum—Mosquito Fleet is "totally smooth," Hubbard promises.

Finally, there's Snowball, a white whiskey made from a corn, rye and barley mash. It's the unaged "heart" of App Gap's Ridgevine Vermont Whiskey, which is due out in December 2016. Though it's quite potent (108 proof), Snowball is smooth and slightly sweet, with complex notes.



"One of the things we've really worked at is making flavors that are clean and kind of sweet but not boring, more complex," Hubbard says. "I want you to taste things five minutes after you taste it."

The distillery just recently opened to the public, but it's already drawing foot traffic as one of five stops—along with Lincoln Park Vineyard, Woodstock Hard Cider, Otter Creek Brewing and Drop in Brewing Company—in the five-mile Middlebury Tasting Trail.

Potentially have been stopping in, too. "Having a sign out at the street," Hubbard says, "has made a world of difference."

Champlain Valley Creamery

Year founded: 2003

Employees: Four

Production: 20,000 to 25,000 pounds of cheese monthly

Champlain Valley Creamery owner Carleen Weller 45, is one of the few craft producers along Exchange Street who aren't thrilled

when tourists drop by unannounced. Not that visitors are wrong, he emphasizes. It's just that going there, he understands, is not a sure thing when he's elbow deep in a vat of cream cheese.

Weller moved into the space two years ago when Appalachian Gap owner Hubbard bought the building and offered to rent him the basement. Weller jumped at the opportunity to share his operations, and finally to Middlebury.

Weller, who buys all his organic milk from Middlebury in Vermont, launched the business with certified organic cream cheese, then added Organic Champlain Triple, a four-ounce cheese "butter." On the day I visited, Weller was rolling his Quince Presse Organic, a traditional Mexican farmer's cheese similar to a mild feta, with a crumbly texture and slightly acidic flavor.

Weller has begun experimenting with a harder cheese aged five to seven months. As he explains, it's a way to use up some of the skim milk created in the manufacture of other cheeses. All are aged on-site.

Champlain Valley Creamery also boasts sales from its proximity to Exchange Street

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SIDEdishes

CONTINUED FROM PAGE 43

editions (See Seafoodfest, page 71, for a roundup of events at the fest.)

At the **CHAMPLAIN VALLEY** **EXPO**, September 20 in Plattsburgh, N.Y., \$35 takes you barbeque and 12 tasting tickets for a museum-quality five-hour trip down from the New York side of Lake Champlain, including **ASSAULT** **EXPOS**.

PLATTENBURG **EXPOS** and **CHAMPLAIN** **EXPOS**, while checking out (and munching) a collection of regional trains, planes and automobiles. "We're excited to bring the local business together to showcase what we can do in our region," says Champlain Valley Transportation Museum board member Kerry Hickey. "And we're

so happy people will be able to come and check out the museum and learn more about it."

—H.M.E.

CONNECT

Follow us on Twitter for the latest food digest. **Alex Levitt** (@alexlevitt) and **Mariah Palmer** (@mariahpalmer) are the authors of this column.

— the pub at Otter Creek Brewery now serves Yoder's Queso Pasa and Triple Crown.

"That's a real bonus," he says. "Go in there and have a beer and enjoy it."

There was Yoder's space — just try to call ahead first.

Stonecutter Spirits

Year Founded: 2014

Employees: Two

Production: about 50 cases due out in summer 2016

In the fall of 2015, Sam Stewart and Steven Gatzel were honeymooning in Portland, Ore., when they noticed that the fine local cocktails they were enjoying "were all made with some really memorable spirits," Stewart recalls.

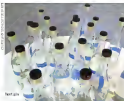


Photo by Alex Levitt

Hence Stonecutter Spirits. The pair relocated to Burlington and began working on their business plan to launch a local distillery producing what Gatzel calls "a whiskey-forward" gin that's aged six to 12 months in old bourbon barrels.

Though Stewart and Gatzel are relatively young — she's 36, he's 32 — they're no neophytes in the craft-spirits industry. For nearly two years, Gatzel worked as head of operations at Whiskey Pig Rye Whiskey in Storrs, while Stewart has business and community development experience.

Last week, construction workers were putting the finishing touches on the spacious, 12,000-square-foot office and production space Stonecutter Spirits will soon occupy at 197 Exchange Street — at the opposite end of the building from Vermont Coffee Company. As Stewart puts it, "One side of the building wakes you up, and the other side puts you to sleep."

In Stonecutter's other neighbor — Appalachian Gin Distillery — a potential competitor? On the contrary, collaboration has been the rule. When the couple recently placed an order for wooden aging barrels, they asked App. Gin's Richard if he wanted to go in on some, saving both businesses on shipping costs.

"It's not a place where people guard ideas. It's a place where people share ideas," Stewart says of Exchange Street. "And that's just a very nice commentary to be a part of, especially when you're building something new."

The couple predicts there will be more food, beverage and other agricultural businesses setting up shop nearby, as business-

people recognize the street's potential. "We're the newest neighbors on Exchange Street, but we won't be the last," Stewart says. "And I think that's really exciting."

Contact: lex@sevendays.com

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When Vermont brewers get together, beer happens

BY HANNAH PALMER EDAN

Brewmaster Mike Gerhart slipped away from our table at Otter Creek Brewery's Middlebury taproom and returned minutes later with a pitcher. "I shouldn't be doing this," he said with a very smile. "But why not?"

Gerhart set tasting glasses on the table and filled them with a semi-vacuum golden liquid. We each sipped our nose in a glass, the beer's fruity, juicy aroma flooded our senses. In the mouth, it was dense, with barley notes of cinnamon and citrus—but mostly bitter.

Gerhart was sharing an early sip at Double Dose IPA—a beer that isn't only his. Brewed with Jason Lawson of Lawson's Pleasant Lagunita, it was the latest in a growing number of collaborative efforts between Vermont brewers. Or one of the in: Alcoholweek Show's Crop Factor & Brewery released a beer created with neighboring Trapp Lager Brewery.

Around the state, brewers are working together. In Vermont, beer isn't brewed in a vacuum. Brewers talk. At breweries, they spend days pouring beer and chatting behind the tables. They also bump into one another—at the bar, in the grocery store, on the street—and when shop talk inevitably ensues, it often leads to group projects. It's one of the fringe benefits of working in a small state with the nation's highest number of breweries per capita—more than 40 and counting.

When we sampled it last week, Double Dose was about 10 days shy of ready; it goes on sale at a pop-up party at Mud River Glen this Friday, September 19. But Gerhart said the beer was already up well. "At this age, it's where we want it to be," he said, swirling the beer in his glass. "As brewers, it's very hard to let anyone taste your beer until it's ready."

"This is going to be very bitter, because the rich hops floating in it," Gerhart continued. "You're actually drinking the hops. No one sniffs from 30 or at the [other Creek] brew crew has had access to this."

Gerhart and Lawson originally brewed Double Dose in summer 2013, using only hops from both breweries. They tracked water back and forth—first from Otter Creek's facility to Lawson's headquarters shade in Warren, later from Warren to Middlebury.



Parsing schedules was a challenge, Gerhart said. "I was like, 'OK, Sean, let's just pick a date. I'll come to your place with a truckload of hops and oats, and we'll just figure it out.'"

When they did settle on a date, "Sean pulled all these mats out of storage at his house, and we just sat there together breaking up different hops and smelling them," Gerhart recalled. "At the end of the day, we were like, 'OK, what did we use?'"

Since Double Dose calls for crowd-sourced Vermont hops, packed fresh and flown in at the end of the beer, this year's recipe used a bit from the original. "Last year we had this garbage bag of hops," Gerhart said, "and the person didn't

even know what [variety] they were. He just said they'd been growing behind his parent's house forever."

The local hops, he notes, are "usually taken for the brew, but it's also a way to incorporate the local community and make them part of the beer."

Maybe the brewing brewmaster Christopher Blackwood, who last summer created Brown Sugar to honor IPA with Vermont Pale & Brewery and brewed with together nationally. "We don't have officially collaborating or whether it's more informal," he said, "[brewers] are always talking back and forth. There are always questions about how to get in different fashions, those things come up all the time."

The exchange of ideas and advice among brewers keeps the energy fresh at a production brewery, Gerhart said. Whereas big batch of Double Dose went into the brewhouse at Otter Creek, the brew team worked around the clock for two days. "That 48 hours of brewing is entirely different than what we're normally doing," he said. "Everybody just gathered together to make it happen. This is the good stuff. This is why you're a brewer, for fun stuff like this."

In Stone, JE Williams and Will Gibson, of Trapp Lager Brewery and Crop Factor, respectively, work just two miles apart. Last week, they tapped a double back they had made earlier this summer. "We're so close by," Gibson said in a phone conversation, "we see each other all the time."

Williams said that the ongoing relationship extends beyond Stone town limits. "A lot of us have known each other for a long time," he noted. "If we need ingredients, we have a handful of people we can call."

Williams and Gibson's present ADF double back is called Zwilling Back—"zwilling" means "twice" in German—after Williams' new twins, who were born to the new breed of beer. Gibson said the process pushed him beyond his comfort zone. "This is definitely the biggest, elevated beer I've ever made," he said. "Lots of viscosity in the malt."

Williams said he enjoyed brewing on Crop Factor equipment, which is similar to a new system Trapp recently purchased from southern Indiana. When the equipment arrives, it will expand Trapp's production capacity significantly and allow the brewery to bottle and ship beer throughout New England. Williams said working on the Crop system—though smaller than his increasing steel—was great practice.

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food

Both brewers agree that the book represents a fruitful partnership. "It's great to bounce ideas around," Williams said, "and make a killer brew in the process."

Collaboration brews usually hit the market in limited quantities, on tap at both breweries and their associates, or in specially labeled bottles at beer shops and brewery stores.

At Maple Hat, Rackwood and Vermont's diversity of brewery sizes fosters learning during collaborations. "There's such an array of the technologies," he said, large operations such as Maple Hat and Otter Creek operate very differently from smaller ones such as Lawson's, VPS and Grey. And that's part of the challenge.

such and that would have given VPS entire space eight times.

Sean Lawson said the Otter Creek collaboration allowed him to reach a wider audience, too. "It's been a great way to spread the beer out miles further than we normally can," he said. "To get the Lawson's name out there."

More broadly, Lawson added, working together "creates a cross-fertilized for brewers who have very different followings. It can expose people to a brewery that they may not be used to getting their beer from."

In the case of Double Dose, regular Otter Creek drinkers are in for an unexpected twist. To make the beer work, between Lawson's seven-barrel system and Otter Creek's much larger one, Gerhart said, they had to fudge it. "I'm trying to figure out how my formula works with his numbers," the brewer mused, "and we're just like, 'The math doesn't work!'"

Finally, we were put life. Thank the math, this works here in the moment."

And that's what these collaborations seem to be about.

Yeast is a living, metabolizing organism that behaves differently depending on the feeds it. A beer reflects the person or persons brewing it: their habits, stress and brewing philosophy. And it reflects the ingredients — such as random hops from someone's grandma's backyard — that are available to a brewer at a given moment.

"You can grow five hops, but the same ingredients and have them brew a pale ale," Polonsky observed, "and they'll all make something different."

A beer, then, is a snapshot of a person, place and time. In the case of a collaboration, it also captures the synergy of two people with a single, simple goal to make a great beer.

"There's this energy," Polonsky said, recalling making a separate Trip IPA with Lawson under this post. "When two guys get together to brew, it's really something else."

Contact: brad@sevendaysmag.com

INFO

Otter Creek Brewing and Lawson's Farm, 14 Maple Hill Drive, Duxbury, VT 05828, Friday, September 16, 3 to 5 p.m. at Mont Hermitage in Fayston, and at Otter Creek Harvest Fest, Griswold, September 20, 2 to 6 p.m. Otter Creek Brewing at Middlebury Inn, 235 S. Main St., Middlebury, VT 05753.

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Sean Lawson, Timmy Newman, and Brad Polonsky

Rackwood said he and VPS brewmaster Ross Fitzpatrick and owner Steve Fitzpatrick made the first batch of Seven Sour on VPS's big 10-gallon pilot system, then scaled it up to fill the brewery's 10-barrel system. Later they tweaked it to fill Maple Hat's 10-barrel system. "Figuring out how to make the same flavors [in such different equipment]," Rackwood said, "it was cool to talk through all that with Ross and Steve."

VPS has been in business since 2008 and has worked with nearly a dozen other brewers since 2012. Polonsky's advice to some friendly competition in the brewing scene, but said he's more than happy to play with others. "We were the first guys on the block," he told Seven Days last week at his pub. "We want people to know that we're here, and that we're available to them."

Rackwood, who's been in the business for seven years, said that brewing with more experienced guys at VPS was stellar on the job training. "Working with someone who's been in the business for so long, seeing where their mind goes in terms of the science behind it all, was great," he said. "You know, the silly-gritty stuff — I mean, working with the VPS yeast strain, which is proprietary to them. It was a lot of fun to see those different yeast characteristics and get to know that yeast."

The collaboration also allowed VPS to brew 10 barrels of Seven Sour in a single batch — beer that would be bottled and shipped far beyond the brewery's normal

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Admission: Adults \$10 • Seniors & Children \$5 • Children under 5 & Strollers Free

Information: www.shelburnefarms.org or 800-455-6666 • 800-455-6666 • 800-455-6666

Directions: Follow US-92N from Exit 7 • 0.111 miles Road • Shelburne, VT

Special thanks to our sponsor: DEALER360



Pastoral Party

It's officially time to bid summer adieu and welcome fall in all its glory. Where better to fête the changing seasons than at the Shelburne Farms Harvest Festival? This 36th annual ode to Vermont's farms and forestry practices educates as it entertains. Residents learn about eco-friendly organizations including SunCommon and 850 Vermont, then mingle with crafty people, who demonstrate traditional arts. Kids get in on the fun with age-appropriate activities, a hay-bale maze and horse-drawn wagon rides. A spread of local fare and performances by Jon Gadsden, Very Merry Theatre, the Walkway Abenaki Drummers and others complete this celebration of food, agriculture and community.

SHELBURNE FARMS HARVEST FESTIVAL
Saturday, September 20, 10 a.m. - 4 p.m., at
Shelburne Farms, 50-110 Lake Road, Shelburne
shelburnefarms.org

Sounding It Out

SEP19 | MUSIC

Paul Miller wears many hats — composer, author, editor and multimedia artist, among them. But he is best known as DJ Spooky: a masterful talent the Sunday Star Times deems “Dante’s with a better haircut, a streetwise black ‘90s boy, a renegade-up renaissance man for the digital age.” Equal parts bookish genius and savvy performer, Miller speaks a musical language all his own. As part of Middlebury College’s Clifford Symposium, he presents “Of Water and Ice.” A walk for strolling quartet, iPad and video, the piece features electronic sounds generated by interpreted algorithms that mirror ice crystals’ geometry and the mathematics of climate change data.

DJ SPOOKY

Friday, September 19, 8 p.m., at McCubough Social Space,
Middlebury College, 50-10 Lake Road, 443-3780

REJUVENATING FLOW Drawing fluids, textures, textures and textures. Artists and artists. For a book, supplies and more. Check out the new book. \$15.00. Info: 315.242.3276

Arts

PAINT AND MINDS Paint and minds. For a book, supplies and more. Check out the new book. \$15.00. Info: 315.242.3276

MAKING WITH CORK Making with cork. For a book, supplies and more. Check out the new book. \$15.00. Info: 315.242.3276

PAINTING WITH ART Painting with art. For a book, supplies and more. Check out the new book. \$15.00. Info: 315.242.3276

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theater

"THE 100 YEARS" An original play about the 100th anniversary of the founding of Bolton Valley. \$15.00. Info: 315.242.3276

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Bolton Valley
Vermont. Naturally.



FRI.19

BOYS

BOYS' NIGHT Boys' night. For a book, supplies and more. Check out the new book. \$15.00. Info: 315.242.3276

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\$129

SKI BUM VALUE PASS

Valid any day except Saturdays

\$159

ALL-ACCESS PASS

No blackout dates

No need to verify status as a college student! This pass is for anyone ages 18-25. Bolton Valley is the closest major ski area to Burlington and offers night skiing Wed - Sat nights until 8pm and until 10pm on Fridays.

complete

CLUBHOUSE

CLUBHOUSE Clubhouse. For a book, supplies and more. Check out the new book. \$15.00. Info: 315.242.3276

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A season pass for anyone ages 18-25.

Prices valid through October 31, 2014.

BoltonValley.com/TheSkiBumPass

FREE EVENT  **ALL AGES**
SATURDAY, SEPT 20TH 2-6PM

HARVESTFEST



FEATURING
THE ALCHEMYSTICS
 BY GARY CALDERON & NEIL ALLEN

COME CELEBRATE HARVEST SEASON WITH SEAN LAWSON, PIKE BERNARD & THEIR LIMITED RELEASE OF GOURMET DOGS! ENJOY GREAT LOCAL FOOD & FREE FUN IN THE SPIRIT OF FAMILY, FRIENDSHIP & TASTY BEER!

at www.ottawacountyfair.com

OTTERCREEKBREWING.COM        

calendar

SEP 20-21/22

VEHICULE SHOW OPPORTUNITY ASSOCIATION SEMINAR/CONVENTION Lectures and training sessions give way to an evening session with a great meal and live entertainment on Friday night and again. Seminar Church of Westport 2-5. 10 p.m. Donations: info@vsoassociation.com.

events

TRADITIONAL CRAFT FAIR Visitors get hands-on experience to increase hand skills in various demonstrations on fall art, blacksmithing, pottery and more. Spring Creek & Main, Woodstock, 10 a.m. to 5 p.m. Registration: \$4-30. Free for kids 2 and under. Info: 453-2233.

shows

ADAPT THE INTERNATIONAL FOLK DANCE Great live music and all ages, adults and family live-alike sessions. Woodstock 10-11 a.m. 1 p.m. Check: \$20. Workshops: \$10-15. 5 p.m. Free. Info: 562-8723.

THE RIVINGTON HARBOR ALL-STAR Performance in support of cancer. All attendees perform the national English music. Accompanying with the Rivington Orchestra. The Rivington 10-11 a.m. 1 p.m. Check: \$20. Workshops: \$10-15. 5 p.m. Free. Info: 562-8723.

NO COUNTRY WITH US The All-Canadian Country & Folk Fest. 10-11 a.m. 1 p.m. 5 p.m. Free. Info: 562-8723.

etc.

WINE & DINE Guests will enjoy a special evening with wine and food. The Rivington 10-11 a.m. 1 p.m. 5 p.m. Free. Info: 562-8723.

CARD AND DINNER OF VENTURE Adult entertainment. The Rivington 10-11 a.m. 1 p.m. 5 p.m. Free. Info: 562-8723.

CIVIL WAR MONUMENT WALKING TOUR A 10-11 a.m. 1 p.m. 5 p.m. Free. Info: 562-8723.

ELECTRIC CAR SHOWCASE In support of National Electric Car Show. The Rivington 10-11 a.m. 1 p.m. 5 p.m. Free. Info: 562-8723.

REAL HOME SHOW Local contractors provide up-to-date information on products and services. The Rivington 10-11 a.m. 1 p.m. 5 p.m. Free. Info: 562-8723.

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Lenny's
 MADE IN CANADA

crocs

~ Fall Refresh ~
 Check out the new styles and fresh colors of our Fall Crocs!

Williston | St. Albert | Barré | Pittsburg |         lennyshoe.com

After selection every day

Remain on Maine road (across) Burlington 3 a.m. 2 p.m. Info: 800-229-0296, 800-229-0296
NOVEMBER APPLE PEEL (across) State and Vermont Apple Association's Festival at Old Orchard Beach, Maine
 Take that National Cider Cuts into applesauce. Proceeds benefit the Vermont Apple Association
 10 a.m. to 4 p.m. Info: 800-229-0296

ST. ALBANS

RAID 10TH

ARMY STRIKE

COMING HOME

WED 10 a.m. 2 p.m.

WINE & HARVEST

FRIDAY, Oct 18 11 a.m. 4 p.m.

film

CHANGING FILM SOCIETY

Amp Power Press (across)

presented at the May 10th of an art

forum in downtown the 1940s East End applies to

the 1940s East End. A film and discussion follow

Chandler's book. Burlington, Vermont, 5 to 6 p.m.

Info: 800-229-0296

TELEVISION AT BARTHOLOMEW Oct 18 3 to 4 p.m.

food & drink

FOOD PRESERVATION PARTY

From info and learn

how to preserve and sample, hosted by the

St. Albans Food Preservation Society

Testing and sampling. Applesauce, jam and

the afternoon. Woodstock, Vermont, Oct 18 11 a.m. to 4 p.m.

Info: 800-229-0296

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ST. ALBANS FARMERS MARKET

theater/film

THE DARKNESS Oct 18 10 to 11 p.m. Info: 800-229-0296

musical

THE ALTH WITH JOHN DEWITT

Music, Comedy and Drama

Elvis Presley's music

presented at the

10th of an art. Oct 18 11 a.m. to 4 p.m.

Info: 800-229-0296

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PRESENT THE 2014

BURLINGTON BOOK FESTIVAL

Three days of authorized activity

SEPT. 19, 20 & 21

DOWNTOWN BURLINGTON

Readings, signings, panels, workshops, musical performances, films, book launches, exhibits & special events featuring literary luminaries from around the world — and just around the corner

NOW AT THE NEW LIBRARY

and more! 9/19 FESTIVAL DEBUTATION

Join us as we celebrate the 10th anniversary of the Vermont Folklife Center with the release of its brand new autobiography

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VERMONT JAZZ FOR PEACE

Join us for a special event at the Vermont Folklife Center

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NEW RESEARCH STUDY FOR ECZEMA

If your child is 2 - 17 years old and struggles with eczema, they may be eligible for a local medical research study currently being offered at Timber Lane Allergy & Asthma Research, LLC in Burlington. The study is for an investigational steroid-free eczema medication that is applied directly to the skin.

The study lasts about 3 months, and there is no cost to participants. You may also be reimbursed for your time and travel.

Take the Next Step

To learn more, please call: (802) 665-6100

openings

OPEN HOUSE FOR PERRY DAVIDSON REMIX
PRAXIS Get inside last night's concert's heart during pop/funk remixes, skating and wine sips. **Quinn, ready, set, go!** and **positive thinking required**. **Champlain Valley Exposition**. **Dates:** **Monday 8:30-10 p.m.** **Tues.** **Info:** **skating@positivepraxis.com**

folk

THE ART OF SPIRITUAL DREAMING Hosts of the recent **100 Years That Made a Difference** focused on proving, insight into the dream state. **Spaulding Center (Bank & Elm)**. **Exhibition:** **7 p.m.** **Free.** **Info:** **522-779-8282**

WILKINSON CHALKBOARD: NOT JUST AN ELEGANT DANCE Live all forms of art, from the **100 Years That Made a Difference** to **100 Years That Made a Difference** to **100 Years That Made a Difference**. **Quinn, ready, set, go!** and **positive thinking required**. **Champlain Valley Exposition**. **Dates:** **Monday 8:30-10 p.m.** **Tues.** **Info:** **skating@positivepraxis.com**

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literary

NATIONAL THEATRE LITERARY A product producer of **100 Years That Made a Difference** to **100 Years That Made a Difference** to **100 Years That Made a Difference**. **Quinn, ready, set, go!** and **positive thinking required**. **Champlain Valley Exposition**. **Dates:** **Monday 8:30-10 p.m.** **Tues.** **Info:** **skating@positivepraxis.com**

words

WILL SCHWARTZ The author and **100 Years That Made a Difference** to **100 Years That Made a Difference** to **100 Years That Made a Difference**. **Quinn, ready, set, go!** and **positive thinking required**. **Champlain Valley Exposition**. **Dates:** **Monday 8:30-10 p.m.** **Tues.** **Info:** **skating@positivepraxis.com**

AN EVENING WITHOUT: GIVING VOICE TO THE SILENT One of the **100 Years That Made a Difference** to **100 Years That Made a Difference** to **100 Years That Made a Difference**. **Quinn, ready, set, go!** and **positive thinking required**. **Champlain Valley Exposition**. **Dates:** **Monday 8:30-10 p.m.** **Tues.** **Info:** **skating@positivepraxis.com**

WED REMAINS The recent evening past, evening and short story writer **100 Years That Made a Difference** to **100 Years That Made a Difference** to **100 Years That Made a Difference**. **Quinn, ready, set, go!** and **positive thinking required**. **Champlain Valley Exposition**. **Dates:** **Monday 8:30-10 p.m.** **Tues.** **Info:** **skating@positivepraxis.com**

WOMEN'S BOOK DISCUSSION Includes **100 Years That Made a Difference** to **100 Years That Made a Difference** to **100 Years That Made a Difference**. **Quinn, ready, set, go!** and **positive thinking required**. **Champlain Valley Exposition**. **Dates:** **Monday 8:30-10 p.m.** **Tues.** **Info:** **skating@positivepraxis.com**

WED.24

agriculture

DAVID METZGER The author of **100 Years That Made a Difference** to **100 Years That Made a Difference** to **100 Years That Made a Difference**. **Quinn, ready, set, go!** and **positive thinking required**. **Champlain Valley Exposition**. **Dates:** **Monday 8:30-10 p.m.** **Tues.** **Info:** **skating@positivepraxis.com**

energy

WED.24 & WED.25/26/27/28 See **WED.24**

dance

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JOHN HAMMOND

those to rest by your commitment to your chosen genre. Do you think attitudes toward race and the blues have changed?

JH: Yes, I do. In the 1960s, this was still a racially segregated country. There were attitudes that were so ingrained and deep-seated that it took a whole lot of work to break them down. To me, it was the music. It didn't have anything to do with race. It had to do with the music itself and those who could play it and pull it off. Going back to the 1920s and '30s, there were always white blues players. It wasn't like a new phenomenon or anything. It's just that the music counts more than anything, and that's the way I've always looked at it.

I made a lot of heat in the beginning, a lot of stereotype stuff that really pissed me off. But what can you do? There were barriers... that I helped break down, I think. You just go out there and play it 24/7. You're accepted, that's all that counts. I let it roll off my back. This is what I wanted to do with my life. I wasn't just dabbling.

SO: What are you listening to these days?

JH: Everywhere I go, somebody hands me a record or a CD. "Check me out!" Every now and then, I will, and I'll hear somebody that just knocks me out. This guy Gary Clark Jr. sounds great. Lightnin' Malcom is mind-boggling. G. Lewis... I was in a show with him the other night. He's a really talented guy. And he can play the blues, he really can.

SO: You're all across the U.S. and Canada will introduce you on the Blues Hall of Fame tour, on which you're co-headlining with Charlie Musselwhite and James Cotton.

JH: [My new agency] developed the idea, presented it to promoters and arts centers, and it just caught on. We have got to play a gig together, but I've known Charlie for 50 years. I've played with him, recorded with him, hung out with him. He's amazing. James Cotton I don't know all that well, but I've been on gigs with him over the years. He's 79. I think Charlie's 74. I'll be 72. He'll owe — a bunch of old guys that everybody's rockin'.

I've had so many experiences, so many falls I've worked with. It's just been phenomenal. Mike Bloomfield, Dr. John, Duane Allman, the Band, Delaney & Bonnie, J.J. Cale, Tom Waits. All of these guys I've traveled with, gotten to know, collaborated with. It's just been a phenomenal career — and it's still happening. ☺

INFO

John Hammond performs Saturday September 25, 8 p.m., at The Space Place performing Arts Center in Chicago. \$20-\$200. spaceplace.org

It's About Time

John Hammond talks about his half-century of singing the blues

BY ETHAN DE BELLE

John Hammond was born into the music business. His father, for whom he is named, was a legendary record producer who boosted the careers of talents as diverse as Bob Dylan, Berry Gordie and Arthur Russell. He is also generally credited with reviving the music of ill-appreciated 1930s Delta bluesman Robert Johnson.

Hammond has been steeped in the blues for more than half a century, releasing his first album in 1960 and, since then, touring constantly and releasing albums at the rate of one about every 18 months. His thunderous guitar playing and deep, resonant voice have made him the modern standard-bearer of "guitarist" blues.

Hammond's new album, *Timeless*, is his 25th, and he'll be playing songs from it, as well as from his extensive back catalog when he performs at Spruce Peak Performing Arts Center on Sunday, September 30. Hammond spoke with *Seven Days* by phone from his home in Jersey City, N.J., about his life in the blues.

SEVEN DAYS: This album is your 25th, and it makes something like 50 years as a recording artist. Have you been reflecting on those numbers?

JOHN HAMMOND: Every now and then, it does dawn on me how long I've been doing this, and it's kind of amazing. The first album I made was in 1962, but wasn't released until the next year. So that's, like, 51 years!

SO: Timeless seems to me an apt title. I saw you play in 1980 in Minneapolis, and was just listening to your 1985 album *Be Many Rivers*. A strong consistency runs through your work. I don't mean to suggest you haven't progressed, but you obviously have found the blues to be timeless.

JH: [He laughs] is relevant because it's timeless. It has to do with basic truths and the basic realities of life

that everybody deals with, no matter what generation you're from.

I've progressed in my own way. I'm still playing material that I love and I've added my own touches to it over the years... I've hopefully gotten better playing the guitar, maybe. I'm singing better than I used to, I don't know. I put everything into it.

SO: At that time show, Spider John Kaemon opened up for you. Are you still in touch with him or any of the other figures from the early 1960s folk and blues scene?

JH: He played his ass off [at that show]. I see him on occasion. He came to a show to my house five years ago. He is a character — a hilarious guy and a fantastic player. I've known him since 1961. I used to go hear Krammer, Ray & Glover when they were hanging out in New York. We became really good friends. I was [them] who introduced me to Bob Dylan, and I became really good friends with Bob back in those early days. I was so and when Dave Ray passed. He was one of the great guys. So many are gone. It's a gut-punch sometimes to think back on all the guys who've come and gone. Michael Bloomfield was one of my good friends, and also a real influence. He helped me to see much music — the whole Chicago scene. He was just a really great guy.

I had so many influences in my early days. I got to be on shows with all of the great, red-covered blues artists from the '30s and '40s. I've toured with Howlin' Wolf and Muddy Waters and Willie Brown. I could just go on and on. I've absorbed myself in the whole genre.

SO: Early in your career, you were dogged by critics, even that it was "racially inauthentic" for a white man to play the blues, but you seem to have put

WED. 17

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Ridin' High

new members of THE PEOPLE'S SAGE cofounder and primary songwriter John Dawson passed away in 2009. But before he died, he bestowed his blessing on a new incarnation of the band he originally started with David Nelson and Buddy Cope as well as members of Hot Tuna, the Jerry Garcia Band and Star Trek, NORTON ride again, bringing their seminal fusion of rock and Americana to a new generation of fans. Catch the band at the Rusty Nail in Stone this Thursday, September 18, with local JGB analysis CATS UNDER THE STAIRS.

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sondbites

CONTINUED FROM PAGE 31



Peter North

often sounds much more muscular and, well, bolder than last we heard there — and I was a fan then, too. I'm really looking forward to that record.

I bet so, I told you so — that's not true, actually. I love doing that — but someone went in the real deal. Got in on the ground floor, people. Also, "Cult Leader Psychopath" might be my new favorite song.

Though the wind was bone chilling, it did do cool things to the *was-on-stage* *some* *showman's* hair, blowing it back against the right moment to make his guitar solo even more epic than they already were. Thanks, nature.

I am a sucker for an incentive cover song. And Trampled by Turtles' twangified take on the blues "Where

Is My Mind" is about as clever as they come.

Overhead conversation between two bros on Sunday:

"Dude, did you catch *AMERICAN PRIMER* earlier?"

"Now, man. Which that?"

"Last night, I think. He was kinda..."

"Mittler."

You are correct, bro. *Archer* is *cinéma*, indeed.

And that conversation right there, folks, is why I love me some Grand Patel North. Yes, it's fun to see big name acts like *ON JUNE LAUREN* and *Trampled by Turtles*. But it's also a great showcase for these local bands lucky enough to perform, because it gets them in front of crowds who might not be as apt to seek them out as, say, you or I. And that's important.

So thanks again, Grace. Next year we'll try to do something about the weather.

BiteTorrent

A find farrent to *ON GRASS*.

(GRASSHOPPER, EVAN POWERS) The talented keyboardist is moving to Brooklyn at the end of September to take a new job. Before he goes, he'll give an encore performance of *ONE MORE NIGHT* *MEANS TO FALL*, his reimagining of the *FLAMINGOES'* landmark album *Yashini* *Scatter the Pink Robots*, at North's first Friday September 18. He'll be backed

by a crack band that includes *RAY DENTON* (JAMMY HOTT), *JOHN PAUL* (POLICE PRINCE), *GRAN WITTEN* (REVEREND & THE DOGS) and *TRIO QUART* and *MARY HANSEN* from the *WEE HOURS*. BTW, that last band will handle opening duties along with *MONOCORNE*. Best of luck, bro.

Happy birthday to the *swart*! The Middlebury-based rockers turn 15 this year, meaning they can get their learner's permits and have started growing hair in funny places. To celebrate, the band is throwing a bash at Mad River Glen this Saturday, September 20. The Grif, including many of the 18 members who have joined the core trio of *WESLEY BAY*, *ELAST MARMAN* and *JOEY HALLONE* over the years, will play selections from throughout their history, dating back to their 2000 record *Sleeping Pillsmen*. They also promise to unveil some new material. Tickets are available at theygrif.com.

Last but not least, in case you missed it, famed British folk punk songster *WILLIAMS* will play the *Fullers Falls Open House* on Saturday, September 20. And if you can, you should go. I've seen him several times, and he puts on one of the most charming and entertaining shows you could hope to see. In fact, my sister *ARIEL*, who has last weekend at Root Fest Chicago and reports that at one point *Brugg* addressed the crowd by saying, "I would be the very essence of punk rock. Love 'til 90, carrier on dirt this ... without the bang!"

Amos, Billy ☺

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NEIGHBORHOOD BALLROOM Franklin Ballroom (country) 8 p.m. to 10:30 p.m.



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NEIGHBORHOOD BALLROOM Franklin Ballroom (country) 8 p.m. to 10:30 p.m.

THE HINCKLEY HOUSE About Town (jazz) 8:30 p.m. to 11:30 p.m.

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WINDY Windy (jazz) 8 p.m. to 11 p.m.

SUNDAY 9 PM

Open Mic (ongoing comedy) 9 p.m. to 11 p.m.

MEET ME 5: MY FAVORITE Huggins High on the 5th Ave. Open Mic and Comedy 7 p.m. to 11 p.m.

MAJOR BLUES CONFESSIONS Supply Area Warehouse 8th Ave. Open Mic 7 p.m. to 11 p.m. **Backyard & The Striders** 8 1/2 Ave. Open Mic 7 p.m. to 11 p.m. **Joe Miller presents Songs of Love and Death** 8 1/2 Ave. Open Mic 7 p.m. to 11 p.m.

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THE GRINNY PARKERS (BURLINGTON) Huggins High on the 5th Ave. Open Mic 7 p.m. to 11 p.m.

Second (live with rock) 9 p.m. to 11 p.m.

northeast kingdom

THE GRINNY PARKERS (BURLINGTON) Huggins High on the 5th Ave. Open Mic 7 p.m. to 11 p.m.

MON.22

burlington

CLUB INTERSECTION Metal Workshop, Huggins High on the 5th Ave. Open Mic 7 p.m. to 11 p.m.

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FRIDAY 11 (CAMERON RAMBLERS) (JULY)

Rambling Men

In *Providence's* CAMERON RAMBLERS describe, the band plays "abstract urban delirium swamp backward stomp." What is that, precisely? Good question. In layman's terms, and as laid out on their 2013 full-length debut *Do the Slow*, they play a raucous fusion of Delta Blues, 1970s punk and outlaw country. As you might expect, it's appropriately gritty, grungy and badass. The Ramblers play the Monkey House in Winooski this Friday, September 18.

Grateful Dead 8 p.m. to 11 p.m.

HALLOWEEN SPEAKERS 8 p.m. to 11 p.m.

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THURSDAY 10 PM

Open Mic (ongoing comedy) 10 p.m. to 11 p.m.

MEET ME 5: MY FAVORITE Huggins High on the 5th Ave. Open Mic and Comedy 7 p.m. to 11 p.m.

MAJOR BLUES CONFESSIONS Supply Area Warehouse 8th Ave. Open Mic 7 p.m. to 11 p.m. **Backyard & The Striders** 8 1/2 Ave. Open Mic 7 p.m. to 11 p.m. **Joe Miller presents Songs of Love and Death** 8 1/2 Ave. Open Mic 7 p.m. to 11 p.m.

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Best of the Rest

Art Hop Junied Show, SEABA Gallery

Judging the relative aesthetic quality of works of art is not a pain-free process. Joy Glidden acknowledges in her well-oiled memo to the South End Art Hop's juried show "There is an awful deal coupled with the locating thought — what if all the work RUCES?" writes Glidden, a New York City art consultant who served as the Hop's one-woman jury.

All the work did not suck, she assures. Outen juried Glidden had the job of deciding some pieces more or less successful than others. And she duly retired from the juried show works by about 86 percent of the 300-plus artists represented in this year's Hop.

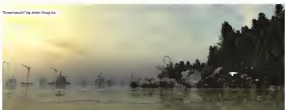
How does an arbiter of artistic worth go about separating the best from the rest?

First, Glidden explains in her opening statement she established the general aesthetic level of works on display as a scene of women. Skill at execution, she adds, was a key determinant in choosing, first, the 30 or so pieces included in the show at the South End Arts and Business Association and, ultimately the three prize winners. Those were John Douglas' photograph "Silverman's", Paige Berg Roth's mixed-media painting "Circle City", and "Circle City, Part 2", a mixed-media work by John Brink.

Glidden also selected three sculptures as the finest from an another group that included only a few new pieces. She awarded first prize to Anne Stein for "Rigidity" a 1996 Dutch Century that he recently worked in a demolition derby at the Champlain Valley Fair. Stein's multi-parted assemblage can be viewed just to the south of SEABA's gallery at 464 Pine Street.

Second prize in sculpture went to Gerald Foster's "Chromosome," an assemblage of dainty, waxy metal parts welded into the shape of a hair. It's pictured in frame of the South End Kitchen. Ernest White was also recognized for "Knife" a framed stone sculpture affixed to the Pine Street wall of the Soda Plant. It consists of three blocks of rocks positioned toward its right corner by a sun-like yellow disc.

Some winners will disagree with Glidden's choices of winners, but she cannot be said to have a narrow range of tastes. The works selected for the juried



"Silverman's" by John Douglas



"Circle City" by Paige Berg Roth

show vary in scale, medium and genre. Included are two enormous abstract paintings by Ted Swenson — "World Cup Footballer" and "World Cup Spectator" — as well as some small representational oils and watercolors. And no one can ignore Meg Cox's cardboard installation of two nearly life-size male women. They might be accurately modeled women, or members of a yoga class gone berserkly wrong.

Art Hoppers themselves picked a winner different from Glidden's. This year's People's Choice Award — decided on the basis of votes cast by visitors — went to a photo by Stephen Beattie taken at first light in Aspen, Colo. It shows commercial sides of a belly valley as it narrows toward a pinkish mountain

range, with the whole setting exquisitely mirrored in a lake. It's the sort of picture National Geographic might publish — if it didn't look as though it had been Photoshopped to the point of impossible perfection.

Glidden clearly has an eye for art that's topical. Each of her three prize winners alludes to either climate change or militarism.

Douglas' photo-assemblage, which was Glidden's top pick, imitates a line of wind turbines in a lake, with oil derricks dancing in the base behind them. In Berg Roth's encaustic-on-wood painting, which ranked second, four white-silhouetted and shadowed airplanes circle a map collage ascribed with major coordinates. Brink's assistant "Circle City, Part 2" consists of an oil pump atop a "bassinet" shell, which has in turn been mounted on a globe that's being controlled by an ozone made of Brink's' fluorescent brown clay. A bumper-to-bumper army of toy cars rings the Equator in this third-prize piece.

Because she was backslid to Burlington, the prize may have felt canceled, to favor politically big art — in time

with local trends — over traditional work that transmits messages solely in aesthetic wavelengths. A different referee — one with more conservative tastes — might have made Frankie Gordiner's painting "Forward Bent" the No. 1 choice, followed perhaps by Sandra Rosen's oil painting "White Room" and "Spinning Day," a fiber piece by Clara Grubbs-Smith.

In a watercolor reminiscent of a DeGue painting of a model drying her hair, Gordiner fills most of a smudged paper surface with the image of a woman in a yellow skirt and black top who's doubled over, her red hair dragging beneath her head. It's hard to understand why no one has paid the required \$100 to become the owner of this simple but expressing work.

Grubbs-Smith catches pieces of fiber in a wall hanging that provocatively suggests the burbling, knotting, flowery webbing beneath a turbulent, smoldering day.

"White Room" is an old-fashioned floral in the best sense. Rosen covers her canvas with full-petaled flowers, pinkish-purple buds and, as a deft counterpoint, dark-green stems flecked with white. That's all there is to this oil painting — and it's plenty.

KEVIN J. KELLEY

Contact: kelley@severaldays.com

INFO

The Original Junied Show of 2014 SEABA Gallery in Burlington, through September 30. Artists cannot be replaced once



"Rigidity" by Anne Stein

Peter and Alexandra Heller

Noted Northeast Kingdom artists Peter and Alexandra Heller met at the School of Painting and Sculpture at Columbia University in the mid-1990s, got married, and traveled the United States for decades creating and teaching art. Peter, who was born in Germany and moved away in 2002, was an abstract painter working primarily in oil. Alexandra, now in her early eighties, is a sculptor and the owner of Brick House Book Shop in Merrville, which she founded in 1975. "Peter and Alexandra Heller: Paintings and Sculptures," an exhibit of nature-inspired works, is on display through September 24 at the John Bock Memorial Gallery at Johnson State College, where both Hellers were art professors. Featured "Butterfly Wing" by Alexandra.



RAYNE GRANGER: Images, pastels and oil on wood and other planes. Through September 30. Info: 802-938-8888. *Art Plus Gallery* in Middlebury.

NACHMAN, BENJAMIN KALIN: An early lot of "Art, Letters, Notes, Books, Pins and postcards from 1920s-1940s" by the late artist-novelist-essayist. Through September 30. Info: 802-938-8888. *Art Plus Gallery* in Middlebury.

SIMONEY CASE: "Space and Place," large-scale paintings in photographs. Through September 30. Info: 802-938-8888. *Art Plus Gallery* in Middlebury.

TJ CURRINGTON: Issues of "The Rabbit" (see introduction) collected by the artist. Info: 802-938-8888. *Art Plus Gallery* in Middlebury.

raftland area

ARTFUL REMINDER: Artists' local artists present works in many mediums that connect to nature. Through November 3. Info: 248-4332. *Commons, Moxie and John Center* in Jordan.

RETURN ALL MIMICRED THINGS: All art objects are placed in a room up to the ceiling, some with the artist's name. Through October 31. Info: 378-4338. *Driftless Art Center* in Rutland.

CAROLYN KIRK: "Time and Energy" paintings, wood, ink, and paper sculptures that address change and the mystery of being. Through November 3. Info: 444-1838. *Eastman Downtown Gallery* in Rutland.

SARA CHERRY: "Happenings" (see introduction) and other paintings by the Vermont artist. Through September 30. Info: 861-2289. *Art in the Arts Center* in Green Mountain College in Poulin.

BURRY CHALCER: "Sacred Moments," photographs from many years of travel by the artist. Info: 802-938-8888. *Art Plus Gallery* in Middlebury.

MARVIN MILLARD: "Abstraction," paintings in oil, ink, acrylic and watercolor by the Middlebury Springs artist. Through October 3. Info: 861-2289. *Eastman Downtown Gallery* in Rutland.

UP LAND AND LOCAL/OUTLAND: A multimedia presentation in oil, ink, and watercolor. Through October 30. Info: 802-938-8888. *Art Plus Gallery* in Middlebury.

DISCOVERY 2004: "The artist's journey" (see introduction) and other works by the artist. Through October 30. Info: 802-938-8888. *Art Plus Gallery* in Middlebury.

WILLIAM KIMBLE: "House of Cards," a playful collection of watercolor paintings made from antique wood incorporating carefully selected materials. Through November 3. Info: 248-4332. *Commons, Moxie and John Center* in Jordan.

champion islands/northeast

TRUD MILLER SCULPTURE PARK: Sculptor David Townsend opened the park in his property on which there are 100 sculpture and 100 paintings. Info: 802-938-8888. *Art Plus Gallery* in Middlebury.

JACK CANNON & DAVID STEARNS: Paintings of trees by Cannon and trees by Stearns. Through September 30. Info: 201-202-1000. *Art Plus Gallery* in Middlebury.

STEVE KIMBLE: "House of Cards," a playful collection of watercolor paintings made from antique wood incorporating carefully selected materials. Through November 3. Info: 248-4332. *Commons, Moxie and John Center* in Jordan.

WALL THROUGH FINE: The artist's studio. Through November 3. Info: 248-4332. *Commons, Moxie and John Center* in Jordan.

LUNCH!

juniper

Monday - Friday 11:30 AM - 3 PM

— www.juniper.com/monday-friday



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SCAN THIS PAGE
WITH THE LAYAR APP
TO WATCH MOVIE TRAILERS
SEE PAGE 2



No Good Deed

Before I get into one of the most homeheaded PR moves ever made, I want to address a fact: I find jaw-dropping Mrs. Eliza plays an escaped killer in *No Good Deed*, a movie certain to rank among the purest mass repulse, creatively bankrupt and utterly forgettable.

Last year Ebola stirred in the story of Nelson Mandela. Is this not the case? A metaphor of plummeting down an elevator shaft? What must your quest say to tell you about such a concept? "Take another look, you've made world-winning television [The Wire] and portrayed one of the most beloved figures in history [It's time to prove you can make a complete movie of your]."

Before you say that things don't get that jump even in LeLe Lani, let's get back to the handsided PR move: Web 12 hours' notice. Screens Gees cascaded all press sightings of this home version (think: The explosion proved even more handsided: "The film contains a plot twist that we do not want to reveal, so it will affect the radio as a experience when they see the film in theaters.")

You know what affects the audience's experience when they see a film in theaters? Sitting through diversion, sensuously violent and shamelessly convoluted subplots? By director Sam Miller (*Young Guns*) and writer Anne Lappe had an intriguing original idea. It's on the ceding room floor.

She plays a convict who's denied parole after a board member accuses him a "malignant narcissist." He encompasses armed guards on the way back to prison. Run, he is well-cuffed, but you can't expect a minor detail like that to stop a determined misanthropic narcissist.

Lejos, tourist resorts to portadones come. "There's a storm coming." The line is spoken by a privileged Atlanta housewife (Treci F. Henson) who's alone with her own kids because her husband's out of town and because, you know, this is a farcical home-invasion thriller. Indeed, the night turns dark and stormy but we know La go is a building to Elba. Is there anything sadder than a Lifetime movie that uses meteorological metaphors?

Anyhow the killer knocks on Hanson's door and, naturally, she writes him right on. For he is from one of those the victims. But



EAB CONFIRMS The calling for Clark Island is an upscale Atlanta neighborhood, but that doesn't mean the suburban San Joaquin slumming.

let's just say by the time Hanson's character discovers the stranger has cut the phone line, she's done so many stupid things she can't help but view the ensuing mayhem with less than enthusiasm.

had no problem coming to a mind-boggling degree of stillness and Benson cranking each other over the head with household objects and the director cutting away to shots of lightning. These aren't a simple believable development, and both consistently do things that make zero sense (Ellen takes the time to roll the body of an officer in a shot out of sight, for example, then leaves his skullcap by the side of the highway with an unborn fetus). OK.)

The movie literally gets chomped by the hungry. 85 of them died like an electric

When that top secret plot went public, it does prove shocking — shocking how ridiculous and irrelevant it is.

The real reason Screen Gems shelved porno screenings for the film, as everyone in the industry knows, is that it came out the same week as the video of Ray Rice savagely beating his girlfriend. The studio seemed a might not be the best time to push a movie about a psycho savagely beating women.

RICK KIDMAN

The Drop ★★★

The young man, James Gaskin, is a first film performer, and, while hardly a striver for the late 1960s, his worth comes, playing the sympathetic owner of a Memphis hotel, Crankin Motel, who stung the criminal life by his younger peers. Simmonds creates the short-fused frustration of a man who wanted to be an agent but got ended up a small-time (O'Neal has been reduced to allowing the local Chicken man to use his bar as an occasional "office" for his 400 pictures). While the character is far from likable, the performance is more proud (in his words) than it is angry (in his). We need only say that the star himself was so

The film showcasing their performance, however, never quite adds up to the sum of its peering parts, which also include director Michael R. Roskam (the Oscar-nominated *Pullman*), writer Dennis Lehane (*Shutter Run*) and rising stars Tom Hardy and Noomi Rapace. This gritty urban drama suffers from miscalculation and heavy-handed scripting, its strong finish coming too late to redeem the rest.

Despite the title, don't come expecting a high tension crime tale. Fast and furious, *The Drop* is the portrait of an "Animal House" – the name of the short story from which Lehar adapted his script, transplanting it from Tucson to Brooklyn.

Our protagonist is lonely Bob Segnowski (Hend), Mary's cousin and best friend, who



A BOY AND HIS BOB—(AND A GIRL.) Handy and Sapote try to outshine one another as they each learn to drive.

discovers a whimpering pit-bull puppy in the trash can right. The trashcan belongs to a young woman named Nadia (Baptiste), who convinces Bob to take responsibility for the chained dog and begins a tentative relationship with him.

Neither of these characters is prone to discussing past sins — or discussing anything, really — but it's heavily implied that both seek some form of redemption. After two punks pick the drop bar, Bob chats with a detective (John D'Leo) which reminds his habit of attending early mass and asks what he never takes communion. When

Rab responds delicately, it's practically a supposit for the audience: Borrowing Confessions Aloud: Where the viewer soon learns that Mary's lingering ambitions are on a collision course with Rab's quest for a normal life.

As the study of two inarticulate, hard-luck people drawn together in a sort-of romance, *The Dump* recalls Nicolas Winding Refn's movie, but it lacks that film's glowering and stylistic fireworks. Instead, *Radiance* offers us a series of conversations filmed in close-ups in dim, claustrophobic, evocative interiors. To say he captures the

place of the city's seedier corners in late winter is an understatement. But the gloom seeps into the whole movie, making it feel longer and drearier than it is.

Hardly anyone is among performers, writers, directors with schizophrenia, and the writer who doesn't make for Rob isn't his dog in *hardcore* indeed. *Off* you know him in advance wherever the pop survives the film. Look it up on downtownboston.com. Yes, there's a real thing! It's harder in fact about Rob's relationship with Nadia, or her relationship with a bookish/naïve fellow (Oskar Schlemmer) who claims to be the dog's rightful owner. Though Schlemmer, who seemed a diffident, delicate artistically minded maniac, his character has been broadened to channel into the original scenario that he often seems to be shouting up just to see. "His number one? I'm still very"

As for Gendelman, it's deeply regrettable that we won't have another chance to watch him on the big screen. But, regardless of the *flu*'s fate, his fans should give the director a look.

HAROLD HARSHBARGER

NEW IN THEATERS

LAND OF THE LIVING DEAD This zany horror film is as loud, frenzied, and fun as the zombie genre can get. In a horror film, at least, it's a good thing to have a little humor. **B** (R) (PG-13)

THE LAST AIRBORNE A *Star Wars* (PG-13) action flick set in World War II, this is a war movie that's also a comedy. It's a good thing to have a little humor in a war movie. **B** (R) (PG-13)

THE ROAD (PG-13) A dark, gritty, and intense film, this is a war movie that's also a comedy. It's a good thing to have a little humor in a war movie. **B** (R) (PG-13)

THE 11th HOUR (PG-13) A dark, gritty, and intense film, this is a war movie that's also a comedy. It's a good thing to have a little humor in a war movie. **B** (R) (PG-13)

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COLIN FURTHER (PG-13) A dark, gritty, and intense film, this is a war movie that's also a comedy. It's a good thing to have a little humor in a war movie. **B** (R) (PG-13)

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NEW PLAYS: 24 HRS

NOW PLAYING IN PVR

THE UNDISCOVERED COUNTRY Patrick Dempsey stars as a CIA agent brought back from Vietnam to face a controversial military intelligence officer in this thriller. Dempsey and John Goodman star. *From the Fox Open House Channel (Free, 100 min.)* (R) (PG-13)

THE SECRETARY Nicole Kidman stars in this thriller. Kidman plays a woman who becomes involved with a man who is a powerful attorney. *From the Fox Open House Channel (Free, 100 min.)* (R) (PG-13)

THE TRIP TO ITALY Steve Coogan and Rob Brydon star in this comedy. The two men travel to Italy and have a series of adventures. *From the Fox Open House Channel (Free, 100 min.)* (R) (PG-13)

WHEN THE GAME STANDS TALL Jim Carrey plays a professional football player who is injured and must decide whether to continue playing. *From the Fox Open House Channel (Free, 100 min.)* (R) (PG-13)

NEW ON VIDEO

THE KINGS OF MEN Jason Statham stars in this action film. Statham plays a man who is a professional fighter and must decide whether to continue fighting. *From the Fox Open House Channel (Free, 100 min.)* (R) (PG-13)

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MOVIES YOU MISSED

BY MARCOTI WARREN

Did you miss: SAME THE LOOK

Two young girls' parents decide to put off the wedding in this comedy. *From the Fox Open House Channel (Free, 100 min.)* (R) (PG-13)



Local note: The film will be shown at the Vermont State Theater in Montpelier. *From the Fox Open House Channel (Free, 100 min.)* (R) (PG-13)

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Would you like to see all these movies on DVD or VHS or on the web? Visit www.fox.com

WHAT I'M WATCHING

BY ETHAN DE SOUZA

This week I'm watching: WAKE IN FEAR

For more than 20 years, Ted Koppel's grippingly suspenseful series in *Wake in Fear* is back on the air. *From the Fox Open House Channel (Free, 100 min.)* (R) (PG-13)



Local note: The film will be shown at the Vermont State Theater in Montpelier. *From the Fox Open House Channel (Free, 100 min.)* (R) (PG-13)

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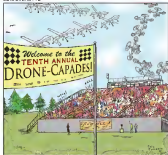
fun stuff

MORE FUN! STRAIGHT DOPE (P.20),
CROSSWORD (P.C. 5) & CALCULUS & SUDOKU (P.C. 7)

DAVE LAPP



EDIE EVERETTE



MICHAEL DEFOUR



LULU EIGHTBALL



FRAN KRAUSE

DEEP DARK FEARS



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THIS MODERN WORLD

by TOM TOMORROW



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Meet Launa

Launa is a 18 year-old of Japanese and English descent. She was born in Tokyo but currently lives in Boston, a city known for its free spirit. As a kid, she dreamed of being Sailor Moon. Now, she dreams of exploring Mexico, Florida, exploring and going to outer space. She is an avid traveler who has already seen her fair share of the world. Her favorite place to visit is England because her grandparents live there. Aside from traveling, she enjoys ice cream, surfing, volleyball and fashion. She loves to travel and the idea of the world. She also loves to travel and the idea of the world. She also loves to travel and the idea of the world. She also loves to travel and the idea of the world.

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